$6.95 (U.S.), $8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), Y2,500 (JAPAN)

NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 11 2002

Brit Acts Hope To Reconquer The Hot 100

BY GORDON MASSON, MELINDA NEWMAN, and PAUL SEXTON

LONDON—Is U.K. pop music losing its fabled grip on America? The country's cultural relations with the U.S. have always been newsworthy, and nothing unites the U.K. media like a negative story. So the news that for the first time in almost 40 years there were not any U.K. artists on The Billboard Hot 100 for two consecutive issues dated April 27 and May 4 generated reams of probing headlines, column inches, and the collective gnashing of teeth about the "death" of British music.

"Americans celebrate success; we tend to celebrate failure," says Colin Lester of Wildlife Entertainment, who manages Craig David, one of the handful of breakthrough British artists in recent years whose success flies in the face of such a reaction.

The chart run began when U.K. duo the Caravelles debuted on the Hot 100 in the Nov. 2, 1963, issue with "You Don't Have to Be a Baby to Cry" and came to a pause in the April 27 issue. But just two weeks later, the drought is over, as "Days Go By" from Capitol's U.K. act Dirty Vegas enters the Hot 100 at No. 84 (see Singles Minded, page 57). Optimistic commentators also point to an encouraging schedule of releases in the coming months by artists with substantial U.S. track records, including Coldplay; the Prodigy; Massive Attack; seasoned campaigners David Bowie, Phil Collins, and Robert Plant; and, later in the year, David, Dido, and David Gray.

Additionally, such acts as Oasis, BBMak, Beth Orton, Badly Drawn Boy, Morcheeba, and Doves are revisiting the U.S. with new albums, while hopefuls Ed Harcourt, the Music, A1, LostProphets, and the Electric Soft Parade are among those trying to establish fan bases in America.

Several initiatives backed by the U.K. government aimed at boosting the British presence in the U.S. are emerging, while charts worldwide have showcased writers Paul Barry and Mark Taylor—on hits by both Cher and Enrique Iglesias—and Cathy Dennis and Rob Davis, composers and producers of Kylie Minogue's "Can't Get You out of My Head" (Capitol), which peaked at No. 7 on the Hot 100.

Minogue's continuing presence on the Hot 100 represents a hit very much made in Britain, and the Australian artist's resurgence in fortunes owes much to the hard work of Parlophone in the U.K. Andy Slater, who became president of Capitol U.S. one

(Continued on page 70)

Dead Live On In Touring Legacy

BY RAY WADDELL

NASHVILLE—Over the course of the long, strange history of rock touring, there has never been an act quite like the Grateful Dead—a band which, largely without the benefit of the Internet, hit albums, radio airplay, music videos, or even mainstream acceptance, grew steadily for 30 years to become one of the top touring acts ever.

Spawned from San Francisco's 1960s counterculture scene, the Grateful Dead had built a touring industry unto itself by the mid-1990s. Stadium-level stalwarts reliant on neither current albums nor popular whim, the Dead grossed $285 million from 1990 to '95, well more than any other act during that period. Nearly 8 million people saw the Dead's 530-plus concerts in the five years preceding frontman Jerry Garcia's death in 1995 and the subsequent breakup of the band.

Its devoted followers—the celebrated Deadheads who not only followed the band from concert to concert but also built a cottage parking-lot industry—still exist, as evidenced by an active Internet presence, plentiful album reissues, and a continuing audience for surviving band member projects.

But a multitudinous live manifestation geared toward one band, such as the Dead enjoyed, does not currently exist. Rather, the ongoing legacy of the Grateful Dead is a thriving yet splintered "jam band" scene led by such artists as Trey Anastasio, his band Phish (currently on open-ended hiatus), String Cheese Incident, Widespread Panic, Dave Matthews Band, and others. Additionally,

(Continued on page 69)

PHOTO: SEAN MURPHY

Geffen's Weezer On 'Maladroit'

BY WES ORSHOSKI

NEW YORK—Weezer frontman Rivers Cuomo is on the phone from Los Angeles, listing the positive results of both a recent spat with the band's label, Geffen/Interscope—concerning the forthcoming *Maladroit* (May 14)—and the group's decision last year to cut loose its manager, when a call comes in on another phone.

"Wait, here's the record company now," says Cuomo, who has managed the band himself for roughly a year, stopping mid-sentence to put his phone's receiver to the speaker of his answering machine, on which a top Interscope exec is leaving a private message.

(Continued on page 72)

'Off The Hook' R&B/Hip-Hop CD Series: Page 6 • New Regime Emerges At NARAS; NARM Rallies Behind Singles: Page 8

LATIN MUSIC 6-PACK
FOLLOWS PAGE 38

$6.95US $8.95CAN
19
0 71486 02552 8

Inocentes MC's sophomore album that musically captures the strengths of this up and coming genre (Reggaeton) with its powerful lineup of producers and guest artists.

INOCENTES MC
REGGAETON FEVER
11 track album containing productions by
DJ JOE, DJ NELSON, DJ BLASS, DJ REFLEX...
Special vocal appearances by well known reggaeton artists
TRIBAL KLAN, RANKIN STONE,
LAS GUANABANAS & SPEEDY.
Cutting Records
CMD5016
nationally distributed by Big DADDY MUSIC 909-653-9110 fax 909-653-9114

ADVERTISEMENT

What People Are Saying About The Roney Is Music To Our Ears.

Stay in an oversized, luxurious room fit for a star. Enjoy an oceanfront resort at the gateway to South Beach.

Take advantage of our special Billboard Rate and live the South Beach life in style. We've got the perfect location, full amenities and first class service.

Call your travel professional or 1-800-432-4317, ask for the *Billboard Rate.* Once you know the score, you can stay with us for a song.

See how much better a beach resort can be.

RONEY
PALACE
A Classic Oceanfront Resort

2399 Collins Avenue • Miami Beach, Florida 33139 • www.roney-palace.com

Billboard

Editor In Chief: TIMOTHY WHITE

■ EDITORIAL ■
Managing Editor: MICHAEL ELLIS
Bureau Chiefs: Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Senior Editors: Ed Christman (Retail), Linda Deckard (Venues, Nashville), Larry Flick (Talent), Wayne Hoffman (News), Chuck Taylor (Features), Ray Waddell (Concerts, Nashville)
Senior Writer: Chris Morris (L.A.)
Special Correspondent/Music Publishing Editor: Ilm Bessman
Art Director: Jeff Nisbet
Associate Editors: Jill Pesselnick (Home Video, L.A.), Brian Garrity (Merchants & Marketing/New Media), Carla Hay (Music & Showbiz), Gail Mitchell (R&B, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus
Staff Writers: Matthew Benz, Rashaun Hall
Assistant Editors: Christopher Walsh (Pro Audio), Chris Woods
Art Assistant: Raymond Carlson
Contributors: Bradley Bamberger, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, David Nathan, Matthew Robinson, Steve Smith, Steve Traiman
Assistant to the Editor In Chief: Allison Farber
Editorial Assistant: Margo Whitmire (L.A.)

■ INTERNATIONAL (London) ■
International Editor: Tom Ferguson
News Editor: Gordon Masson
Bureau Chiefs: Christie Eliezer (Australasia, Melbourne), Kal R. Lofthus (Nordic, Oslo), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

■ SPECIAL SECTIONS (Los Angeles) ■
Director of Special Sections: GENE SCIULLI
International Editor: Thom Duffy (N.Y.)
Associate Director: Dalet Brady
Assistant Editor: Katy Kroll
Coordinator: Marin Jorgensen

■ CHARTS & RESEARCH ■
Director of Charts: GEOFF MAYFIELD (L.A.)
Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps) Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40) Gordon Murray (Electronic), Mimal Patel (R&B/Hip Hop), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistant: Mary DeCroce (Nashville)
Archive Research: 646-654-4633

■ SALES ■
Associate Publisher/Worldwide: IRWIN KORNFELD
Group Advertising Director (East & Telemarketing): Pat Jennings
Advertising Directors: Andy Anderson (Urban), Ian Rennner (West)
New York: Joe Maimone
Los Angeles: Aki Kaneko, Darren Struthers, Michelle Wright
Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo
Advertising Coordinator: Eric Vitoulis
Advertising Assistants: Julie Crider (Nashville), Loreta Cenco (L.A.), Rosa Jaquez
Classified/Directories: Jeff Serrette

Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti
Northern Europe/UK: Frederic Fenocd, +44-207-420-6075
Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Latin America/Miami: Marcia Oliva, 305-864-7578, Fax: 305-864-3227
Mexico/West Coast Latin: Daisy Ducret, 323-782-6250
Caribbean: Betty Ward, 954-929-5120

■ MARKETING & LICENSING ■
Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altenpohl
Director of Rights & Clearances: Susan Kaplan
Associate Art Director: Melissa Subatch
Promotion Coordinator: Alexandra Merceron

Director of Conferences & Special Events: Michele Jacangelo
Special Events Coordinator: Phyllis Demo
Sponsorship Coordinator: Cebele Rodriguez

Circulation Director: JEANNE IAMIN
Group Sales Manager: Katia Ducheine
Circulation Managers: Anastasia Wahl
Assistant Circulation Manager: Lakesha Artis
Circulation Assistant: Jason Acosta
International Circulation Marketing Director: Ben Eva (London)
Circulation Marketing: Stephanie Beames, Paul Brigden

■ PRODUCTION ■
Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johny Wallace
Advertising Manufacturing Manager: Lydia Mikalko
Advertising Production Coordinator: Chris Dexter
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings
Specials Production Editor: Marc Glaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technicians: Rodger Leonard, Maria Manlicic, Leilla Sivey
Directories Production Manager: Len Durham (Nashville)
Classified Production Assistant: Gene Williams

■ NEW MEDIA ■
Editorial Director: KEN SCHLAGER
Billboard Bulletin: Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)
Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Rachel Vilson (Product Manager)

■ ADMINISTRATION ■
Business Manager: JOELLEN SOMMER
Distribution Director: Edward Skiba
Business Development Manager: Barbara Grieninger
Billing: Maria Ruiz
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES ■

New York
770 Broadway
New York, NY 10003
646-654-4400
Edit fax: 646-654-4681
Advertising fax: 646-654-4799

Washington, D.C.
1700 K St. N.W.
Suite 306
Washington, DC 20006
202-833-8692
Fax: 202-833-8672

London
Endeavour House
189 Shaftesbury Avenue
London WC2H 8TJ
+44 (0) 20 7 420-6003
Fax: +44 (0) 20 7 420-6014

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
323-525-2300
Fax: 323-525-2394/2395

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
Fax: 615-320-0454

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
International: 740-382-3322

■ BILLBOARD.COM http://www.billboard.com ■
1-800-449-1402, info@billboard.com

Billboard Music Group

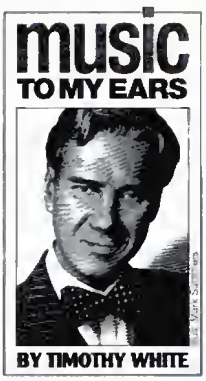
PRESIDENT: Howard Lander
Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer
Director of Research: Michael Ellis

Working In The House Wanamaker Built

"The merchant," wrote legendary department store magnate John Wanamaker in the 1920s, "must be big enough, broad enough, far-seeing enough to survey the whole field and then stand as a bulwark amid the confusions, heresies, and fears of his times."

These words come to mind amid this era of upheaval in the entertainment, retail, and media spheres because *Billboard* and the rest of the VNU Business Media family (whose properties include *Back Stage*, *Amusement Business*, *Kirkus Reviews*, *The Hollywood Reporter*, *Editor & Publisher*, *Adweek*, *Brandweek*, Watson-Guptill Publications, *Display & Design Ideas*, *Architecture*, and *Retail Merchandiser*) has been headquartered since June 2000 in the legendary Wanamaker building, which occupies the entire block of Eighth and Ninth streets between Broadway and Astor Place in Greenwich Village.

The mammoth ivory-stone edifice was once America's largest department store, a New York satellite of the retail empire developed by Wanamaker, the German-Scotch son of a Philadelphia bricklayer. As a budding mass merchant, Wanamaker transformed his lucrative trade in the Civil War-fueled innovation of standardized army uniforms (he himself was exempt from the draft due to ill health) into the peacetime production of men's and boys' clothing. The Philadelphia shopkeeper-turned-department-store-visionary—who also greatly improved the efficiency of the U.S. Postal Service while postmaster general from 1889 to 1893—extended his retail realm to New York in 1896, two years after the founding of *Billboard*.



The elegant, high-ceilinged structure was Wanamaker's flagship emporium, and it featured a huge restaurant, a 1,300-seat auditorium, a soaring atrium containing a 24-room mansion's worth of home-furnishing displays dubbed "The House Palatial," and a pioneering charge-account service for the daily swarm of patrons. Atop the building was a transmitting station for the Marconi Wireless Telegraph Co.

When British ocean liner *RMS Titanic* sank in the North Atlantic on the night of April 14-15, 1912, after hitting an iceberg, one of the three telegraph operators on duty at the Wanamaker building's Marconi station the next day was young David Sarnoff (future president of Radio Corp. of America and the creator of the National Broadcasting Co.). Sarnoff and his co-workers "captured scores of messages concerning the wreck," according to accounts of the horror in the *New York American* newspaper, which negotiated an arrangement with Wanamaker that secured exclusive rights to the *Titantic*-related intercepts of ship-to-ship telegraph relay reports.

A distraught Vincent Astor, the son of author/inventor/Spanish-American War veteran Col. John Jacob Astor IV, ran into the Wanamaker lobby seeking information on the plight of his father, who had been a first-class passenger on the *Titanic* along with his second wife, Madeleine. She was saved in Lifeboat No. 4, which had been gallantly reserved for women and children. But the colonel went down with the 1,495 others who perished on the great liner, his body recovered by the cable-ship *McKay-Bennett* and reaching New York May 1, exactly 90 years ago this week.

It seems odd that a joint box-office/record-business bonanza like Paramount Pictures/20th Century Fox's 1997 *Titanic* film and Sony's soundtrack album could earn hundreds of millions of dollars and rekindle a global cultural obsession and yet inspire scant lingering reflection only a few years later about the tragedy itself. We can reap cash from romanticized calamity and then coldly re-shelve it. Perhaps it's a reminder that, in the words of George Bernard Shaw, "There are two tragedies in life. One is to lose your heart's desire. The other is to gain it."

The Fates are eager and unsentimental in the modern world of media and entertainment, where supposed strategic corporate marvels like AOL Time Warner and Vivendi Universal post first-quarter losses of $54.2 billion and $15.4 billion, respectively, as each reduces the value of their recent rites of conglomeration. Vivendi must yet reduce $29 billion of debt, but the charge AOL Time Warner took is truly epic when one realizes it exceeds the combined profits generated by Time Inc., Warner, or AOL in their entire separate or amalgamated existences. Meanwhile all the half-baked Internet/broadband/telecom schemes that both conglomerates were grafted together to exploit still remain flighty, at best.

In its own fashion, the Wanamaker building has seen such main-chance media hustling before, having been the location—during the 1950s TV boom—of the scrappy, low-budget DuMont Network. The original "fourth network" that aimed to take on CBS, NBC, and ABC, DuMont was compelled to utilize UHF affiliates at a time when UHF was a poor risk, and it finally folded in 1956. But while at their Wanamaker address in the early '50s, the DuMont studios were the site of two of the most popular TV shows in the land: Archbishop Fulton J. Sheen's inspirational *Life Is Worth Living* (which consisted of little more than Roman Catholic sermonizing before a grammar-school-type blackboard), as well as *Captain Video*, a cut-rate children's "space opera" whose intergalactic props were usually concocted from the tubular piping and spare car parts for sale in Wanamaker's hardware and automotive departments.

As for the Wanamaker stores themselves, the chain continued to define exceptional urban retailing in America through the post-World War II period, with John Wanamaker III serving as president of the family firm. But the New York store was sold in 1955, and the landmark Philadelphia building was taken over by Lord & Taylor in 1997.

By then, of course, founder John Wanamaker was long gone. In December 1922, as construction had begun on an expansion of the Wanamaker complex between Broadway and Astor Place, Wanamaker penned a note to the commander of the Salvation Army in New York, saying, "Conditions continue that seem to tangle up the world and business, but God lives and loves his people, and better days are coming." On December 12, Wanamaker died in Philadelphia at 84 due to complications from a bad cold. But he left behind a droll homily about the fortunes of being an entrepreneur in the quest for fickle, demanding consumers. "I know half the money I spend on advertising is wasted," he once mused, "but I can never figure out which half."

LETTERS

LOOKING FOR YOUNG PLAYERS IN JAZZ

"Where are the young jazz instrumentalists of today?," to quote Chris Morris' lead on "Jazz Seeks Instrumental Stars" [*Billboard*, April 20]. You won't find them talking to executives like Matt Pierson, Jeff Jones, and Ron Goldstein. When you quote Jones as saying, "I would love to be able to find the next Charlie Parker, John Coltrane, Thelonius Monk, Miles Davis," it suggests he looks to the past and that these corporate giants would support them in their genesis. There are great jazz instrumentalists out there. You'll find them by listening, not studying the balance sheet.

Robert D. Rusch
Producer, Cadence Jazz/CIMP Records
Redwood, N.Y.

LOOKING FOR NEW TALENT IN JERSEY

While I've had a lot of success since starting my own journey in the world of music—my new CD is titled . . . *and the pursuit of happiness* (Loud Philosophy Records/paulbrubaker.com)—it's edifying to read a column like Timothy White's "Miles of Music, Years of Ears" [Music to My Ears, *Billboard*, April 13] and be reminded of what's most important. His final thought says it all: True happiness and great popular music come from "an educated heart."

Paul Brubaker
Montclair, N.J.

LOOKING FOR NEW PLAYERS IN TOURING

After reading "New Players Emerge in Unstable Touring Biz" in *Billboard*'s April 27 issue, I have to strongly disagree with Steve Martin of the Agency Group, who stated, "I think the agencies probably spend more money as far as man hours developing artists than labels or promoters." There're countless hours of investment by label personnel involved in finding talent, recording, mixing, packaging, advertising, marketing, radio promotion, securing P&P, building Web sites, shooting videos, booking TV, tour support, etc. Let's not forget all the empty seats a promoter has to eat when they're developing an artist in their respective markets.

Harvey Leeds
Senior VP of artist development,
Epic Records Group
New York

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

MAY 11 2002 Billboard® NO. 1 ON THE CHARTS

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	56
CLASSICAL		
YO-YO MA	Classic Yo-Yo	66
CLASSICAL CROSSOVER		
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones	66
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	30
ELECTRONIC		
PET SHOP BOYS	Release	28
HEATSEEKERS		
PETE YORN	Musicforthemorningafter	61
INDEPENDENT		
DEFAULT	The Fallout	61
INTERNET		
SHERYL CROW	C'mon, C'mon	62
JAZZ		
DIANA KRALL	The Look Of Love	64
NEW AGE		
NORAH JONES	Come Away With Me	61
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	60
LATIN		
INTOCABLE	Sueños	35
NEW AGE		
ENYA	A Day Without Rain	60
POP CATALOG		
DISTURBED	The Sickness	62
R&B/HIP-HOP		
ASHANTI	Ashanti	24
SOUNDTRACK		
STAR WARS EPISODE II: ATTACK OF THE CLONES		6

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
ASHANTI	Foolish	67
ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	65
ADULT TOP 40		
THE CALLING	Wherever You Will Go	65
COUNTRY		
TOBY KEITH	My List	31
DANCE CLUB PLAY		
INAYA DAY	Can't Stop Dancin'	28
DANCE/MAXI-SINGLES SALES		
CHER	Song For The Lonely	28
HOT LATIN TRACKS		
PILAR MONTENEGRO	Quitame Ese Hombre	34
HOT R&B/HIP-HOP		
ASHANTI	Foolish	24
RAP		
NAUGHTY BY NATURE FEATURING 3LW	Feels Good (Don't Worry About A Thing)	33
ROCK/MAINSTREAM		
NICKELBACK	Too Bad	66
ROCK/MODERN		
UNWRITTEN LAW	Seein' Red	65
TOP 40 TRACKS		
FAT JOE FEATURING ASHANTI	What's Luv?	65

Videos

TITLE	PAGE
TOP VIDEO SALES	
CINDERELLA II - DREAMS COME TRUE	51
DVD SALES	
BLACK KNIGHT	51
RENTALS	
DOMESTIC DISTURBANCE	51

Unpublished

ARTIST	ALBUM
BLUES	
PEGGY SCOTT-ADAMS	Hot & Sassy
CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
MUSIC VIDEO	
'N SYNC	Popodyssey - Live
REGGAE	
BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)
WORLD MUSIC	
BAHA MEN	Move It Like This

Billboard.

MAY 11, 2002 • VOLUME 114, No. 19

Top of the News

8 The National Academy of Recording Arts and Sciences prepares to find a replacement for outgoing president Michael Greene.

Artists & Music

8 Executive Turntable: Valerie DeLong is promoted to senior VP of promotion for Universal Records.

12 The Beat: No Name Music launches a new venture with Elektra.

16 The Classical Score: Opera couple Angela Gheorghiu and Roberto Alagna make their feature film debut in *Tosca*.

17 Soundtracks: WB series *Felicity* graduates with a new soundtrack, *Felicity: Senior Year*, for Nettwerk America.

18 Touring: Recent terrorist attacks force organizers to cancel Israel's Independence Day music events.

19 Boxscore: 'N Sync, P. Diddy, and Tony Lucca gross more than $2 million from two Boston shows.

20 Reviews & Previews: Los Rabanes, Musiq, and Wilco take the spotlight.

23 R&B: SPY Records launches "Ambassador Soul Classics," a compilation series dedicated to classic R&B.

25 Words & Deeds: DJ Quik makes his indie debut with *Under the Influence* for Euponic/Laneway/Bungalo Records.

27 Dance: The B-52's return via Warner Bros./Rhino reissues of their back catalog.

29 Nashville Scene: Kellie Coffey tells of her unconventional route into country music.

33 Latin Notas: Adrian Posse is named interim managing director of BMG's U.S. Latin operations.

36 Jazz Notes: Trumpeter Ron Miles and guitarist Bill Frisell make beautiful music on *Heaven*.

37 Studio Monitor: Nashville's Emerald Sound Studios emerges from Chapter 11 bankruptcy.

38 Songwriters & Publishers: Alan Silvestri and Van Alexander bag Lifetime Achievement Awards at the ASCAP Film and TV Music Awards.

International

39 IFPI delegates visit Spain to examine the scale of the country's piracy problem.

44 Hits of the World: The Sugababes debut atop the U.K. singles chart with their latest single, "Freak Like Me."

45 Global Music Pulse: Andreas Johnson returns with *Deadly Happy*, the follow-up to 1999's *Liebling*.

Merchants & Marketing

47 The ArtistDirect Network introduces new-music sampler *You Gotta Hear This*.

48 Sites & Sounds: Liquid Audio kicks off its genre-specific digital-music subscription service.

49 Retail Track: Former Island Def Jam honcho Jim Caparro may be looking to launch a start-up.

50 Home Video: The release of *Ocean's 11* on VHS and DVD could be a Titantic-sized success for Warner Home Video.

Programming

55 Music & Showbiz: Naughty by Nature's Treach racks up his share of screen time with roles in six movies this year.

Features

6 Market Watch

46 Update/Good Works: Emilio Estefan Jr. will receive the 2002 Hope & Harmony Noteworthy Award at ¡Bailando!—The Hope and Harmony Dance Party, a benefit for the Diabetes Research Institute at the University of Miami School of Medicine.

52 Classifieds

57 Between the Bullets: Kenny Chesney has no problem storming to No. 1 on The Billboard 200.

73 Billboard.com: What's online this week.

74 The Billboard BackBeat

At a Glance

63 Chart Artist Index

68 Chart Song Index

Chart Beat™ by Fred Bronson

EVERYBODY LOVES A CLONE: The fifth *Star Wars* motion picture soundtrack becomes the fourth in the series to break into the top 10 of The Billboard 200, as *Star Wars Episode II: Attack of the Clones* (Sony Classical) bursts onto the chart at No. 6.

The first *Star Wars* soundtrack remains the highest-charting set of the series. Later called *A New Hope*, that initial album spent three weeks at No. 2 in summer 1977. The second-highest charting album of the five soundtracks is *Star Wars Episode I: The Phantom Menace*, which cruised at light speed to No. 3 in May 1999. In third place is *The Empire Strikes Back*. That soundtrack to the second *Star Wars* film peaked at No. 4 in 1980.

The only album to peak outside the top 10 is the soundtrack to the third of **George Lucas'** epics: *Return of the Jedi* had to settle for a No. 20 posting in 1983.

On the Top Soundtracks chart, *Clones* has enough of the force behind it to enter at No. 1, knocking *The Scorpion King* off its throne after only one week. *The Scorpion King* toppled *O Brother, Where Art Thou?*—which dominated the chart for 33 non-consecutive weeks. It is thus only the third soundtrack to top the album chart in 2002 and the eighth since the chart was initiated in June 2001.

WEST-END BOYS: The 12th chart entry by the **Pet Shop Boys** is the duo's highest-charting album on The Billboard 200 in almost six years. *Release* (Sanctuary) opens at No. 73. That bests the No. 84 ranking of the U.K. outfit's last set, *Nightlife*, which stopped at No. 84 in November 1999. Their last album to fare better than *Release* was *Bilingual*, which went as high as No. 39 in September 1996.

The Pet Shop Boys now have a chart span of 15 years and 11 months, dating back to the debut of *Please* in June 1986. That first album remains the duo's highest-charting album to date, with a peak position of No. 7.

RULE BRITANNIA: While there is only one U.K. act on The Billboard Hot 100 (see story, page 1), there's no shortage of artists from across the pond on The Billboard 200. Along with the **Pet Shop Boys**, there are debuts this issue from **Elvis Costello** (see Over the Counter, page 57) and **Sarah Brightman**. The former Mrs. **Andrew Lloyd Webber** opens at No. 146 with *Encore* (Really Useful/Decca Broadway). Brightman's best performance to date on the album chart is the No. 17 peak of *La Luna* in September 2000. *Encore*, her sixth album to appear on The Billboard 200, enters the Top Classical Crossover chart at No. 2. Brightman usually peaks at No. 1 on this chart, but she had the bad luck to debut the same week as the soundtrack to *Star Wars Episode II: Attack of the Clones*, which has a Death Star grip on No. 1.

Brightman has three albums in the top 10 of the Crossover chart, as *Classics* drops 2-5 and *La Luna* slips 7-9.

More Fred Bronson each week at www.billboard.com.

FROM THE LABELS THAT BRING YOU

NOW

THAT'S WHAT I CALL MUSIC!

OFF THE HOOK

20 R&B AND HIP HOP HITS!

INCLUDING

JEAMAINE DUPRI featuring LUDACRIS Welcome To Atlanta • B2K Uh Huh • JAGGED EDGE featuring NAS I Got It 2
LIL BOW WOW Take Ya Home • AALIYAH More Than A Woman • MYSTIKAL Bouncin' Back • JOE Let's Stay Home Tonight
J-LO featuring JA RULE I'm Real (Murder Remix) • NAS One Mic • GLENN LEWIS Don't You Forget It • RUFF ENDZ Someone To Love You
KEKE WYATT featuring AUANT Nothing In This World • CITY HIGH City High Anthem • INDIA.ARIE Video
ANGIE STONE Wish I Didn't Miss You • JANET featuring MISSY ELLIOT Son Of A Gun • N.E.R.D. featuring LEE HARVEY and VITA Lapdance
MR. CHEEKS Lights, Camera, Action! • PETEY PABLO Raise Up (All Cities Remix) • NAUGHTY BY NATURE featuring 3LW Feels Good

IN STORES MAY 21

The labels that bring you **"NOW! That's What I Call Music,"** the multi-million selling, chart topping series are moving downtown with their brand new collection featuring the hottest artists of R&B and Hip Hop!

OFF THE HOOK partners the biggest music groups in R&B and Hip Hop (Sony, Universal, EMI and Zomba) and features chart topping artists with combined album sales of over 87 million!

OFF THE HOOK will target teens and young adults hungry for the hottest hits in urban music, creating a brand new series that is nothing less than **OFF THE HOOK**.

OFF THE HOOK will follow the format of the successful **NOW** brand with a massive TV campaign! Watch for extensive radio advertising and promotions in major markets, reaching R&B and Hip Hop fans everywhere!

Expect a strong on-line awareness campaign on **www.offthehooknow.com** including blast campaigns, song clips and fan site tie-ins.

www.offthehooknow.com

Sony Music Entertainment Inc. The EMI Group Zomba

This One

TXBH-TRK-4ZN1

Viacom Numbers Show Strength

BY MATTHEW BENZ

NEW YORK—How Viacom has managed to maintain the esteem of shareholders—its stock is up 10% in 2002—despite relying on a stagnant ad market for half its revenue says as much about the company's strengths as the weaknesses of its media peers.

On their own, Viacom's first-quarter results don't impress. The New York-based company—which owns cable channels MTV, VH1, and BET, along with Infinity Radio, the CBS TV network, Paramount Pictures, and Simon & Schuster—reported $5.67 billion in revenue, down 1.4% from the same period last year. It had a net loss of $1.11 billion, or 63 cents per diluted share, on a $1.48-billion goodwill-impairment charge at its Blockbuster video unit.

By contrast, Vivendi Universal, which reported a 12.2% increase in first-quarter revenue in its media and communications business (*Billboard*, May 4), has seen its New York-listed shares lose about 44% of their value this year.

Yet Viacom "stands out just for not having made the big mistakes" some of its peers did, says Edmund Cowart, a portfolio manager with St. Petersburg, Fla.-based Eagle Asset Management, which owned about 300,000 Viacom shares at year's end. While investors may be confused by Vivendi and AOL Time Warner's ability to monetize their Internet assets, he says, "people understand radio, they understand outdoor advertising, and they understand cable TV."

Investors and Wall Street observers laud Viacom's ability to cross-market its media outlets to advertisers. Of greater worth at the moment—when investors are wary of what companies say and the numbers they report—is its seasoned management, led by chairman/CEO Sumner Redstone and president/COO Mel Karmazin. Redstone and Karmazin possess clashing working styles and personalities and have feuded. But they own many shares—Redstone controls 68.2% of Viacom's voting stock—which puts their interests in line with shareholders. And they are backed by strong division heads, such as MTV Networks chairman/CEO Tom Freston.

Predicting the ad market can be hard: Viacom saw it getting better last summer, until the Sept. 11 attacks led it to reduce financial forecasts for the year and pushed its share price from near $60 to $30. If it improves, as the company predicts, the fortunes of Viacom shareholders—including Redstone and Karmazin—may rise a little further.

In The News

• Distribution/retail veteran Courtney Proffitt has been named executive director of the Assn. for Independent Music (AFIM). She takes the reins at the indie trade group Monday (6). She succeeds Jeanne Oberstar, who joined AFIM last November, following the July resignation of former executive director Pat Bradley (*Billboard*, Dec. 15, 2001). Oberstar steps down for personal reasons. Proffitt comes to AFIM from an 11-year association with BMG Distribution. She joined BMG as Los Angeles branch assistant in 1990 and later worked as a sales rep and national account exec in Las Vegas; Dallas; Fort Lauderdale, Fla.; and Tempe, Ariz. With the appointment, AFIM will move its headquarters from L.A. to Tempe.

• Sources say there is some movement between the Recording Artist Coalition (RAC) and major labels in discussions about changes in the damages section of the industry's carveout in California's seven-year personal contract law. That statute allows a label to sue an artist who leaves after seven years for all potentially optioned undelivered albums. RAC wanted the damages section removed altogether; the labels wanted no change. Now, negotiators have proposed that a label can sue if there is even one undelivered album; RAC has proposed that a label only be allowed to sue if there are two. No agreement has been reached. If negotiations fail, California State Senator Kevin Murray (D-Culver City) will ask for a committee vote later this month on his pending bill to remove the industry carveout.

• The U.S. Trade Representative has once again cited Ukraine as a highest-level Priority Foreign Country for its massive involvement in the manufacturing of counterfeit CDs. Brazil was placed on the second-tier Priority Watch List, as were Argentina, Columbia, the Dominican Republic, Egypt, India, Indonesia, Israel, Lebanon, the Philippines, Russia, Taiwan, and Uruguay. The citings were related to rampant piracy or lax enforcement.

R&B, Hip-Hop To Drive Off The Hook Series

BY GAIL MITCHELL

LOS ANGELES—The popular Now That's What I Call Music (Now!) series is spinning off an R&B/hip-hop version called Off the Hook. Now! partners Sony, Universal, EMI, and Jive are behind this black music offshoot, which bows May 21 with a 20-track compilation under the Columbia/Sony umbrella.

"Research has shown a strong demand for a series skewed to R&B and hip-hop," Columbia senior VP of urban music and urban A&R Marc Jordan explains. "With Off the Hook, we're hoping to create another brand parallel to the original Now! series that will be important to the core R&B and hip-hop audience."

The series' debut installment, *Off the Hook*, includes such recent hits as Jennifer Lopez's "I'm Real (Murder Remix featuring Ja Rule)," Aaliyah's "More Than a Woman," and Mr. Cheeks' "Lights, Camera, Action!"—as well as such current chart-climbers as Ruff Endz's "Someone to Love You" and Angie Stone's "Wish I Didn't Miss You." The compilation lists for $18.98 (CD) and $12.98 (cassette).

"We try to identify tracks that are current hits or building," Jordan says. "Consumers are very sophisticated. They know if you're putting on filler tracks."

The kickoff marketing campaign for *Off the Hook* will encompass TV, print, and trade advertising; giveaways at crossover, rhythm, and R&B radio; consumer and trade magazine features; street-team promotions; and Web site tie-ins through offthehooknow.com. Because of its specialized focus and the extensive promotional campaign that's being mounted behind it, Ming Sing—buyer for Tower Records/Video in San Francisco—thinks *Off the Hook* should see sales success. "I expect medium to heavy sales," she predicts. "Because it includes tracks not released as singles and some that aren't even played on the radio, it will do well against all the other compilations on the market."

According to Jordan, plans are still being worked out concerning the series' future release schedule and whether the compilations will share R&B/hip-hop tracks with future Now! collections.

Launched in 1998, Now!—in its ninth incarnation in the U.S.—has sold nearly 25 million units combined, according to SoundScan. *Now! 9* currently stands at 1.5 million units, with *Now! 10* coming in July from Sony. Competing compilation series Totally Hits, a partnership between Arista Records and Warner Music Group, debuted in 1999. Through four releases, including *Totally Hits 2001*, the pop series has sold slightly more than 5 million units. The Totally Hits series also includes the 2001 offshoot *Totally Dance* and 2002's *Totally Country*.

Sony Alters Latin Model

Sony Music Sur Blends South American Operations

BY LEILA COBO

MIAMI—As the Latin American music market endures what may be its worse crisis ever, Sony Music International's (SMI) Latin America division has announced a series of strategic changes designed to strengthen the company's position in the region.

Spearheaded by Frank Welzer—who this week was appointed SMI Latin America chairman/CEO after serving nine years as president—changes include the creation of Sony Music Sur, a new geographic sub-region comprising Argentina, Bolivia, Chile, Paraguay, Peru, and Uruguay. Sony Music Sur will be headed by managing director Jorge "Pepo" Ferradas, who is also managing director of Sony Music Argentina.

"We're going to have a blended, seamless organization in Sur," says Welzer, who modeled the new subregion after Sony Music CEV (Colombia, Ecuador, Venezuela), launched late last year and headed by Sony's managing director in Colombia, Carlos Gutiérrez. "We'll have one strategic marketing approach and simultaneous releases in that territory." All of Sony's Latin American companies, as well as U.S.-based Sony Discos, continue to report to Welzer, who reports to SMI president Rick Dobbis.

While Welzer's new title does not alter his duties, it recognizes his leadership of the company. Under Welzer, Sony has developed such international acts as Shakira, Chayanne, Ricky Martin, Ricardo Arjona, and, more recently, Marc Anthony.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	239,379,000	210,231,000	(▽12.2%)
Albums	226,604,000	205,261,000	(▽9.4%)
Singles	12,775,000	4,970,000	(▽61.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	209,190,000	193,356,000	(▽7.6%)
Cassette	16,971,000	11,409,000	(▽32.8%)
Other	443,000	496,000	(▽12.0%)

OVERALL UNIT SALES

This Week	11,437,000	This Week 2001	13,000,000
Last Week	10,775,000	Change	▽12.0%
Change	▽6.1%		

ALBUM SALES

This Week	11,196,000	This Week 2001	12,335,000
Last Week	10,530,000	Change	▽9.2%
Change	▽6.3%		

SINGLES SALES

This Week	241,000	This Week 2000	665,000
Last Week	245,000	Change	▽63.8%
Change	▽1.6%		

YEAR-TO-DATE CD ALBUM SALES BY STORE LOCALE

	2001	2002	
City	49,264,000	44,797,000	(▽9.1%)
Suburb	89,879,000	81,059,000	(▽9.8%)
Rural	70,047,000	67,499,000	(▽3.6%)

DISTRIBUTORS' MARKET SHARE

(04/01/02—04/28/02)

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	28.4%	17.0%	16.9%	15.9%	12.9%	9.0%
Current Albums	29.9%	16.4%	15.6%	15.6%	14.6%	7.9%
Total Singles	29.5%	23.9%	11.5%	9.5%	19.1%	6.5%

ROUNDED FIGURES

FOR WEEK ENDING 4/28/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

Reminisce on every line that I wrote.
Know that I will never surrender and it's truth that I spoke.

LISA "LEFT-EYE" LOPES

Lisa "Left-Eye" Lopes
1971-2002

You will forever have a place in our hearts.

All Our Love,
Antonio "LA" Reid & The Arista Family

pyright

NARM Backs Singles

Letter Urges Labels To Keep Configuration Alive

BY ED CHRISTMAN

NEW YORK—With no noticeable increase in singles releases yet occurring since retailers made impassioned pleas to the majors to save the dying configuration at the the National Assn. of Recording Merchandisers (NARM) annual convention in March, NARM has sent a letter to labels reiterating why a thriving singles marketplace would be beneficial to the health of the industry (*Billboard Bulletin*, May 1).

Moreover, NARM is taking its case to the public by issuing a press release on the subject. In it, NARM president Pam Horovitz says that in a song-driven marketplace, the industry needs to offer songs for sale; otherwise, fans will get them from the Internet for free.

The NARM letter lists numerous reasons why singles should still be available: They provide an entry-level price point for young music fans, they mark the start of a record collection, they get young consumers into the habit of paying for music, and they help consumers establish the habit of going to the record store.

The letter also points out that singles are an important promotional tool, and they can be a profit center. Finally, the letter adds that without singles for sale, today's music fan will get the songs anyway by downloading them for free, and fewer configurations for sale translates into less space in stores to sell music and more space allocated to other products.

Horovitz said in a statement, "If you want young people to get into the habit of paying for music and not think of it as being for free, we must offer them as many opportunities as we can to buy music at entry-level price points they can afford."

Acknowledging label laments that singles are no longer profitable, she urged the majors to be creative in trying to achieve ways to make the single profitable while satisfying consumer demand for the configuration. "There are a variety of approaches that warrant consideration as mechanisms which could help make singles more profitable, including on-site destruction of returns, multiple B-sides, or return penalties, or even one-way sales," Horovitz stated. Moreover, she pointed out that some labels are evaluating redefining the single, with some suggesting that some combinations of multiple songs could sell at a lower price point that might satisfy consumer demand.

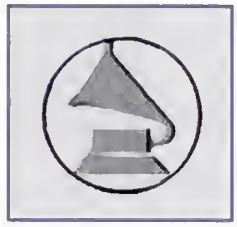
Horovitz tells *Billboard* that she plans to follow up the letter with phone calls to labels to keep dialogue open on the issue.

NARAS Enters A Post-Greene Era

BY MELINDA NEWMAN

LOS ANGELES—National Academy of Recording Arts and Sciences (NARAS) chairman of the board of trustees Garth Fundis, along with CFO Susan Leary, COO Paul Tsuchiya, and other key senior management staff, will be running the day-to-day duties of NARAS following president/CEO Michael Greene's resignation April 27.

NARAS director of communications Ron Roecker says a search committee is being assembled to find a new academy head. The issue will be discussed further at an already-slated trustees meeting set for the third week of May in Hawaii.



Greene, who headed NARAS for 14 years, resigned during an eight-hour emergency board meeting in Los Angeles, which was called to disclose the findings of a sexual harassment investigation ordered by the trustees after the nonprofit group paid $650,000 to a former NARAS staffer who had accused Greene of sexual abuse. Greene denied the allegations, as well as two other sexual abuse accusations by former employees.

According to a statement by Nashville-based record producer Fundis, the investigation "revealed no sexual harassment, no sex discrimination, and no hostile work environment at the Recording Academy."

Roecker declined to comment on why Greene resigned if he had been found innocent by the probe.

The sexual abuse settlement was one of several red flags raised concerning Greene during the past several years. In 1997, Greene signed a record deal with Mercury Records but never released the album he recorded after he came under fire for potential conflicts of interest. He has also been criticized for the high percentage of money raised by NARAS' charitable arm MusiCares that went to administrative costs.

Additionally, Dick Clark sued Greene earlier this year, alleging that Greene interfered with the Clark-produced American Music Awards (AMAs) by telling artists they could not perform at both the AMAs and the Grammy Awards. On April 30, Clark said through a statement that following Greene's resignation, it would "probably not be necessary" to go forward with a suit now.

Despite such turmoil, Greene is also credited with greatly increasing NARAS' profile and pocketbook. The nonprofit organization grew from 3,500 to 17,000 members and saw its assets increase from $4.9 million to $50 million during his reign. Last year, Greene also renegotiated a deal with CBS (which broadcasts the Grammys) that reportedly pays NARAS more than $20 million annually.

Greene, who is reported to be receiving a settlement of up to $8 million, will continue to work out of NARAS' Santa Monica, Calif., offices as a consultant on a full-time basis through September and on a part-time basis until after next February's Grammy ceremony, according to Roecker.

Roecker would not comment on Greene's severance package. But NARAS members say they find such a payout, if the amount is correct, to be out of line. "I'm troubled by anyone getting rich in the nonprofit sector where revenues are supposed to be diverted to worthy pursuits," one NARAS member and 2001 Grammy winner says.

Another voting member agrees. "I think Mike's done a really good job, but what I don't love as a member of the organization is the severance package. That seems outrageously rich."

In an e-mail sent to many of his business colleagues April 28, Greene wrote, "With the investigation behind me and soon looking squarely into the face of 14 years as Academy president and being the Grammy guy, [my resignation] was a decision that my boys and I came to last week and are very much at peace [with] . . . It's all good, honest!"

Neither Greene nor Fundis had returned calls by press time.

ExecutiveTurntable

DeLONG

REID

RICHARDSON

RECORD COMPANIES: Valerie DeLong is promoted to senior VP of promotion for Universal Records in Los Angeles. She was senior VP of crossover promotion for Universal/Motown Records.

Tim Reid is promoted to VP/marketing director for MCA Records in Santa Monica, Calif. He was director of marketing.

Janine Richardson is promoted to VP of special events of Warner Music Group in New York. She was senior director of special events.

Rob Gill is promoted to VP of marketing and promotions for Eagle Rock Entertainment in New York. He was national promotions director/A&R for Spitfire Records.

Shannah Miller is promoted to senior director of rock/alternative promotion for Arista Records in Beverly Hills, Calif. She was national director of rock/alternative promotion.

Arista Records also names **Dave Lombardi** as senior director of rock/alternative promotion in New York. He was national promotion director of rock radio for Warner Bros. Records.

Brigette Kohley is named West Coast regional sales manager for Razor & Tie Entertainment in Simi Valley, Calif. She was national account executive for Warehouse Entertainment.

TLC's Lopes Remembered As 'Brilliant'

BY RHONDA BARAKA and RASHAUN HALL

ATLANTA—The world of R&B and hip-hop was dealt a crushing blow with the April 25 death of Lisa "Left Eye" Lopes. A member of the Grammy Award-winning trio TLC, Lopes died in a car accident while vacationing in Honduras.

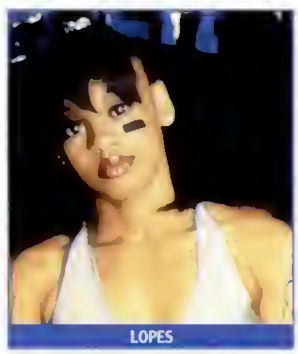
Kevin "She'kspere" Briggs, who produced "No Scrubs" and was tapped to work on the new TLC album, describes Lopes as "nothing short of brilliant."

Briggs tells *Billboard*, "She wasn't just some flighty individual that didn't know what was going on or didn't have any sense or clue of what she was doing. Whatever she did, she planned it, she focused on it, and she made it work to her advantage."

Former TLC manager Ian Burke says Lopes "was a special individual" who'd "give you the shirt off her back."

According to reports, Lopes, 30, was in Honduras on vacation with her family when the driver of her rental car lost control and crashed on a highway a few miles from her condo.

Lopes rose to fame with TLC in the early '90s. The group scored its first hit in 1992 with "Ain't 2 Proud 2 Beg," which peaked at No. 6 on The Billboard Hot 100. The group's three albums, 1992's *Ooooooohhh . . . On the TLC Tip*, 1994's *CrazySexyCool*, and 1999's *Fanmail*, sold more than 14 million albums collectively, according to SoundScan. TLC had recently been in the studio working on a new record, due to have been released this summer.


LOPES

It was rumored that Lopes had signed a solo deal on Suge Knight's Tha Row imprint. Knight would not comment on the signing, but he did release a statement regarding Lopes' passing. "Even though [Tha Row] cut songs with her, the last thing on my mind is to release any material right away . . . I think that it is a sad thing to turn tragedy into treasure."

Antonio "L.A." Reid, president/CEO of Arista Records—label home to TLC—also released a statement: "Lisa was not only a gifted and talented musical inspiration, but more importantly, she was like a daughter to me."

Her fellow band members and lifelong friends Tionne "T-Boz" Watkins and Rozanda "Chilli" Thomas released a statement via Bill Diggins, their current manager and president of Diggit Entertainment: "We had all grown up together and were as close as a family. Today we have truly lost our sister."

Via her publicist, Thomas added in a statement: "People think of Lisa as the crazy one in TLC—well, she was crazy, but in a good way. She was a wonderful, loving, and creative person who was real smart . . . I will never get over this. Every day, I just have to try to figure out how to get over it.

"As for the new CD, Lisa had already recorded three or four tracks, so she will definitely be on our next album, and it will be dedicated to her," Thomas continued. "I know she would not have wanted us to stop recording. As for her being replaced—never. You can't replace a TLC girl."

The funeral for Lopes was held May 2 at the New Birth Missionary Baptist Church in Lithonia, Ga. In lieu of flowers, donations can be made to: The Lisa "Left Eye" Lopes Fund c/o The Multiple Sclerosis Foundation National Headquarters—Special Donations, 6350 North Andrews Ave., Fort Lauderdale, Fla. 33309.

235,316

FANS KNOW KENNY CHESNEY IS #1

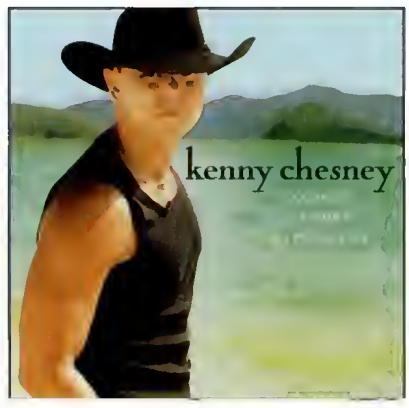
NOW Y'ALL DO.

CONGRATULATIONS KENNY!

THANK YOU COUNTRY RADIO, CMT, ACM, *COUNTRY WEEKLY, COUNTRY MUSIC MAGAZINE*,

IMS, TIM McGRAW, GEORGE STRAIT, CLEAR CHANNEL ENTERTAINMENT,

THE MESSINA GROUP AND ALL OF OUR RETAIL PARTNERS



www.bnarecords.com © 2002 BMG Entertainment

BMG

BNA RECORDS LABEL

Billboard® advertising opportunities

specials

closing may 7

Black Music Month

call today!

KOCH ENTERTAINMENT 15TH ANNIV.

We'll take a look at the 15-year history of this indie music powerhouse, highlight the Koch roster of artists, and review the company's top-charting hits over the years. Join Billboard in paying tribute to this independent music giant. Reserve your ad today!

issue date: june 8
ad close: may 13

Joe Maimone 646.654.4694 • jmaimone@billboard.com

JAZZ

Billboard's annual Jazz Music Spotlight covers the artists and labels making news in the genre. We recap Jazz music on the charts, profile the International Association of Jazz Educators, and provide a special 50th anniversary tribute to the Modern Jazz Quartet . Be a part of it.

issue date: june 8
ad close: may 13

Michelle Wright 323.525.2302 • mwright@billboard.com

MUSIC PUBLISHING

Our annual Music Publishing Spotlight offers a look at the evolving role of publishers in the wake of an explosive internet scene and the downsizing of many major labels. Be a part of this important state-of-the-industry report.

issue date: june 15
ad close: may 20

Joe Maimone 646.654.4694 • jmaimone@billboard.com

UPCOMING SPECIALS

HARD MUSIC/METAL I - Issue Date: June 22• Ad Close: May 28

RAY CHARLES 6 DECADES OF HITS - Issue Date: June 22• Ad Close: May 28

FANFAIR - Issue Date: June 29• Ad Close: June 4

LATIN MUSIC SIX PACK III - Issue Date: June 29• Ad Close: June 4

BLUE BIRD 20th ANNIVERSARY - Issue Date July 6 • Ad Close: June 11

EUROPEAN QUARTERLY II - Issue Date July 6 • Ad Close: June 11

LICENSING & MERCHANDISING

Billboard's Licensing & Merchandising spotlight covers the latest news in this booming business, how brand endorsement deals between artists and consumer products come to be, and how to benefit from these relationships. We also look at what's new in tour and concert merchandising. Call now!

issue date: june 15
ad close: may 20

Joe Maimone 646.654.4694 • jmaimone@billboard.com
Ian Remmer 323.525.2311 • iremmer@billboard.com

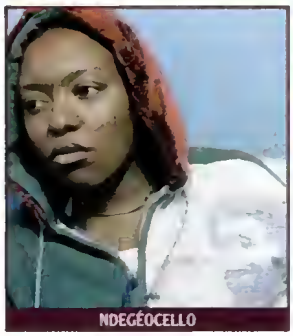
New York	Los Angeles	Nashville	London
646.654.4696	323.525.2307	615.321.4297	44.207.420.6072

Maverick's Ndegéocello Returns With 'Anthropological Mix'

BY MICHAEL PAOLETTA

NEW YORK—"There's no mistake in the color that it is. It's infused with black-born musicalities," Me'Shell Ndegéocello says of her new Maverick album, *Cookie: The Anthropological Mixtape*, before reeling off such artistic influences as Richie Havens, Bob Marley, Jimi Hendrix, Marvin Gaye, Stevie Wonder, Miles Davis, Joan Armatrading, Tracy Chapman, and "the one I love, Prince."

Due June 4, *Cookie* "is all my experiences," the artist continues. "I wanted to show all the transitions, from Southern stride to gospel to blues to funk. Musically, it comes from the African Diaspora. It's my improvisational rhythm and blues, my exploration of self, my anthropological mix tape."


NDEGÉOCELLO

Co-produced by the artist and her longtime guitarist Allen Cato, *Cookie* is, indeed, musically rich. "I tried producing myself this time around, but I just couldn't do it," acknowledges Ndegéocello, whose three previous Grammy Award-nominated albums (1993's *Plantation Lullabies*, 1996's *Peace Beyond Passion*, and 1999's *Bitter*) were produced by David Gamson and Craig Street, among others.

Recorded in the heart of San Francisco's funky Tenderloin district ("The studio was in the booty of the Tenderloin. That neighborhood *is* the vibe of this record"), *Cookie* features numerous guests, including Talib Kweli, Caron Wheeler, Lalah Hathaway, Michael Hampton, and writer/activist Angela Davis. The set's first single, the Missy "Misdemeanor" Elliott and Rockwilder remix of "Pocketbook," features Redman and Tweet. Its video was directed by Liz Friedlander.

Lyrically, *Cookie* is thoughtful, provocative, and sincere, with the singer/songwriter/bassist tackling a range of topics from love, lust, and sex to politics, consumerism, and religion. "These words are me," Ndegéocello says of such album tracks as "Trust," "God.Fear.Money," "Earth," "Hot Night," "Berryfarms," and "Pocketbook." "I only wrote what I felt about people and music I love. It's the world through my eyes; a chapter in my memoirs. Perhaps others will also feel what I'm feeling."

Apparently, others are "feeling" Ndegéocello's music (published by Warner/Chappell). "I'm impressed with her work in general," says Joe Lambert, co-owner of Creative Music in San Francisco. "But this new album is easily her strongest outing to date. It's a musically diverse recording that has the potential to reach a very wide audience without alienating her core fan base."

"Pocketbook" was sent to urban radio the week of April 8; it will go to crossover radio the second week in June. Already, it's been embraced by such stations as WBLS New York and WUSL Philadelphia. "The track is a healthy marriage of Me'Shell's funk and today's hip-hop," WBLS PD Vinny Brown notes. "By hooking up with Tweet, Redman, Missy Elliott, and Rockwilder for 'Pocketbook,' Me'Shell may very well find herself with new fans. Those who aren't hip to her past will now be introduced to her."

Maverick GM Fred Croshal says, "I can only smile when I hear such things. This is the type of album—because of its many sounds—that we'll be able to market across all frontiers."

On May 14, the artist (who is managed by Kofi Taha of Humility Profits in Los Angeles and booked by Jonathan Levine of Monterey Peninsula Artists in Monterey, Calif.) kicks off a 15-city tour in San Francisco that lasts until June 4, which is when she's confirmed to appear on *The Tonight Show With Jay Leno*. Immediately following, Croshal notes, Ndegéocello will perform a "late set" at the Roxy in L.A. On June 5, she will appear on *Last Call With Carson Daly*. On June 11, the label will issue Ben Watt's uptempo remix of the track "Earth." Promo singles of the mix were sent to club DJs last year, label marketing director Holly Adams explains. "The response was so great," she says, "that we're now releasing the mix commercially."

Little Big Town Hits Nashville

Foursome's Harmony-Rich Monument Debut Is Due In May

BY PHYLLIS STARK

NASHVILLE—Picture a group with the physical make-up of the Mamas & the Papas or ABBA and a sound reminiscent of the Eagles or Restless Heart, and you've got Little Big Town.

But there is nothing contrived about this Southern foursome, which came together in 1998 when its members realized their voices blended into a sound that was something unique in country music. With the singers switching off lead vocals multiple times—all within the same song—Little Big Town's members (Karen Fairchild, Kimberly Roads, Phillip Sweet, and Jimi Westbrook) are fond of saying of their sound, "The harmony is the lead singer."

LITTLE BIG TOWN

Roads says the group decided early on not to have a lead singer, but the Music Row establishment had a hard time with the concept. "In the beginning, people really questioned that and said, 'You can't make a whole record when you don't have a lead singer,' " Roads recalls. But, Fairchild adds, "we are world-music fans, so we've heard it done before. It may not have been done much in this format, but we knew we could do it if we do what the song calls for and make sure we're protecting the lyric. So we just stuck to our guns on that one, even when people said, 'You're going to have to pick someone to sing lead.' We [said], 'No; just watch and listen to what we're going to do.' And luckily, it's been the very thing that attracts people to us."

After a false start at Mercury Records that ended because of a difference in creative vision, Little Big Town signed with Sony Music Nashville's Monument Records in 2000 and will release its eponymous debut album May 21. At Sony, the group has been given unusual latitude in following its creative muse for a new act: It co-produced its album and co-wrote six of its 11 songs. Also guiding the album were producers Blake Chancey and Paul Worley, associate producer David Lyndon Huff, and mix master George Massenburg.

As for who sang what, the group decided to let that evolve naturally. "It's not like we started out saying we each would sing 2.5 songs," Fairchild says. "We just said, 'Let's take it song by song and . . . follow whose voice fit what song and what part of what song.' "

That approach made for a lengthy recording process, as the group experimented with different voices in different parts. Another reason the record took a year-and-a-half to record is that the group realized that the typical Nashville recording process of "musicians first, vocals later" wasn't working for them.

Fairchild says, "We wanted the tracks to have drama, so we said, 'Let's try to do it backwards. Why not start with a layer of vocals with full arrangement and acoustic guitar?' Then [we could] bring in a drummer, bass player, whatever we wanted after that."

Little Big Town (which is booked by Creative Artists Agency and managed by Rendy Lovelady) says the album benefited from that experimentation. Sweet says, "It was a new experience for [Chancey] to have four lead singers, so it was a very open, free kind of, 'Let's all experiment; let's work till we get it right [environment].' "

Westbrook recalls, "There was an open policy of, 'If we have an idea, let's try it, and if it doesn't work, it doesn't work.' "

First single "Don't Waste My Time" jumps 40-37 on this issue's Hot Country Singles & Tracks chart. The group, which collectively writes for Warner/Chappell, wrote the song with Irene Kelley and Clay Mills, and it has attracted radio's attention.

"I'm a believer," says WSM-FM (Live 95) Nashville PD Kevin O'Neal. "I feel these guys and girls are gonna be huge. The harmonies are great. They catch you right off the bat. I think it's something we need [in the format]."

Eric Logan, operations manager of country stations WQYK and WYUU Tampa, Fla., agrees. "I love this band. They have a sound that is nowhere on the radio . . . The band keeps the sound fresh all the way through the CD by mixing up the harmonies . . . In an age where we are looking for something different to break though, this band does [it]."

GO TO No. 103.45.673

CANCERSUCKSMUSICHEALS.COM

[You don't know what a chart is until it's hanging off your hospital bed.]

K's Choice Eyes 'Happy' Return To U.S.

Red Ink/Sony CD, Band's First Offering In 4 Years, Features Bonus Live Disc

BY ANDREW KATCHEN

BOSTON—It has been four years since folk-pop act K's Choice last released an album in the U.S., yet the band has stayed active in Europe and in its Belgian homeland.

They've kept busy by embarking on often sold-out European tours, issuing various live albums, and working on vocal collaborations with such Dutch artists as Camden and Raymond Van het Groenewoud.

Most importantly, in 2000, the band recorded its fourth studio album *Almost Happy*—released the same year in Europe via Double T Music.

Sony Music International and Red Ink have announced a Stateside release of *Almost Happy* for May 14—a date shortly preceding the band's May 28 arrival as an opening act for the Indigo Girls North American tour.

Specific to the disc's stateside release, *Almost Happy* will contain a 15-track bonus live disc of material from the European *K's Choice Live* album (Double T Music).

With the album's U.S. release and confirmed summer tour dates, K's Choice will have the opportunity to share its refocused brand of dusty, jangling folk-rock with American audiences—both old and new.

GETTING REACQUAINTED

Singer/guitarist Sarah Bettens—who currently resides in California—realizes U.S. audiences may remember K's Choice primarily for its 1996 haunting anthem "Not an Addict" or from its performances on the Lilith Fair tour. However, Bettens views these upcoming dates as a welcome challenge to reacquaint Americans with its sound.

"There's something nice about it [being the opening act]; if it was a struggle everywhere, it wouldn't be so nice," she says while in France during a recent tour. "We can play for 2,000 people in Holland, and then go to another country and play where we're not so big and completely start over again. Going back to the States [is] a nice transition because you're reminded that what you do is often a challenge. I've always loved being the supporting act; it changes things up a bit. If we were playing stadiums every night we'd also be happy, but then what would be our goal after that?"

When K's Choice—managed by Wil Sharpe for Sharpe Entertainment Services—begins its U.S. dates, it will have more than 60 songs of material spanning four studio albums from which it could incorporate into a live performance.

While past K's Choice efforts have balanced agitated, post-grunge rock with folk, jazz, and blues rhythms, *Almost Happy* eschews the distorted guitar and volume almost completely—opting for a calmer, more gentle listening experience.

The album begins with a brief recording of a 5-year-old Bettens,

K'S CHOICE

'Going back to the States [is] a nice transition because you're reminded that what you do is often a challenge. If we were playing stadiums every night we'd be happy, but then what would be our goal after that?'

—SARAH BETTENS, K'S CHOICE

singing a Belgian folk song a capella—this establishes the delicate, simple, and nostalgic tone the disc follows. While lyrically pensive, the following "Another Year" is filled with layers of summery and jangling guitars, acoustic brush strokes, and Betten's engaging smoky voice (often strongly reminiscent of Sarah McLaughlin), and the track shows the ability of K's Choice to create a wistful mood not overburdened with despair.

The title track emerges from hushed acoustic strumming, and it momentarily taps into crunch-and-crashing drums before Bettens' sleepy delivery guides the wiry, smoldering guitars and the pitter-pattering drums down to a subdued crescendo.

The album's most poignant and stunning moments, however, rest in the three, consecutive songs occupying the disc's middle section: the stark yet rich and stirring ballad "Live for Real," the breezy, Nashville-flavored "Somewhere," and the glowing, basement-jazz club number "Home."

POIGNANT REFLECTIONS

Bettens attributes the album's pensive qualities to the life reflections she made at the time.

"I was definitely going through a phase that I felt like I'd missed out on a part of my youth," she says. "I was 20 when I dropped out of college, and I realized that starting a real responsible career at that age was kind of soon. I had a time in my late 20s when I felt like, 'Did I miss out on that quality college time?' and I feel like I missed that time when everything was so open. I was definitely getting nostalgic about the past."

Almost Happy, which was recorded at Peter Gabriel's Real World Studios in Wiltshire, England, has sold some 700,000 copies internationally since its global release.

John Porter, senior director of marketing for Red Ink, says first single "Almost Happy" will start at triple-A radio and will hopefully appeal to fans of softer alternative music.

Porter explains, "The problem is that we don't think they will have a home at alternative radio like they used to—because the format is harder since they first found a U.S. audience."

Leslie Fram, director of programming for WNNX in Atlanta, echoes a similar belief. "I have a feeling ['Almost Happy"] will get played because they are so talented," she says. "I think their fans are still there. It's really hard to say, though, because the format has gotten extreme."

Fram adds, "However, over the past six months singer/songwriters like Phantom Planet and Pete Yorn have helped make the radio landscape a bit different."

Bradley Andrews, a manager for a Virgin Megastore in Los Angeles, concurs, noting that "the landscape is getting increasingly wide, allowing a variety of bands to grab attention. If the label is crafty in their marketing of the band and this record, they could find a sizable audience. It's a great record, and it deserves to be heard by as many people as possible."

K's Choice is booked in the U.S. by Dan Weiner for Monterey Peninsula Artists.

The Beat™

by Melinda Newman

NAMELESS: Santa Barbara, Calif.-based **Motograter** is the first band signed to a new joint venture formed between Elektra Entertainment Group and No Name Music, the management company founded by **Steve Richards**.

Richards, who formerly managed **Slipknot** and who now represents **No One**, **Hatebreed**, and **American Head Charge**, says he linked with Elektra because the label seemed the most committed. "We had a lot of offers, but basically [Elektra chairman/CEO] **Sylvia Rhone** and [executive VP] **Josh Deutsch** were really intense and they wanted to win. Elektra doesn't have a ton of rock, but they have metal gods like Metallica and AC/DC. I feel like they're a major label, but they have a boutique feel."

Most releases from No Name Re-

cordings will be promoted, marketed, and sold by the Elektra staff and will be funneled through WEA Distribution; however, some projects will be treated as indie releases and will be worked by the No Name staff and go through WEA indie arm ADA.

Richards says he expects his existing staff to handle the label. "We also have a really strong street team that has tons of kids. It's like they're our scouts. Hopefully, that's how we'll find some of the bands, but right now, we've got so many tapes we can't even listen to them."

No Name's label deal with Epic for **Mudvayne** remains in place.

GONE FISHING: Hootie & the Blowfish have wrapped up the recording of its first set of new material for Atlantic since 1998's *Musical Chairs*. Recorded at a small studio in Venice, Calif., and at the Record Plant in Los Angeles with producer **Don Was**, the songs are instantly recognizable as Hootie-fare, with the writing among the band's strongest in years.

Top tracks include beautiful ballad "Tears Fall Down," the uptempo "Space," the rollicking "Little Brother," and "The Rain Song," a cover of a tune by **the Continental Drifters**.

"We just wanted to go in and make something refreshing for us and the fans and not really worry about relying on anyone else for success," drummer **Jim "Soni" Sonefeld** says. "We just wanted to feel good about the music. Even in the unsure climate of radio and the industry, it's exciting to be diving back in headfirst."

That last sentence sums up the band's predicament. Here's a group that has sold more than 20 million albums, yet radio may not even give them a chance because they aren't new or hip enough, instead of judging the band solely on the basis of its music.

The still-untitled album, which is slated to come out later this year, will be preceded by lead singer **Darius Rucker's** solo album, *Back to Then*, which arrives June 25 on Hidden Beach Recordings. First single "Wild One" goes to radio May 20.

THE ROAD: Cher will launch a 50-city tour June 14 in Toronto. According to the singer, the three-month North American outing will be her last . . . Following a car accident involving lead singer **Scott Stapp**, **Creed** has canceled the second leg of its North American tour through May 31. No word on the extent of Stapp's injuries . . . **Melissa Etheridge** will start her summer tour June 7 at Clearwater, Fla.'s Ruth Eckerd Hall. The band tour follows last year's solo jaunt . . . **Poison** kicks off a tour May 14 in Tupelo, Miss., in support of its ninth album, *Hollyweird*, due May 21. The project will be distributed through **Jimmy Buffett's** Mailboat Records.

STUFF: Joan Jett contributes a cover of **the Beatles'** "The Word" to *It's About Eve (Music for the Cure)*, a breast cancer awareness compilation album that will benefit the TJ Martell Foundation and the Libby Ross Foundation. To be released June 13 on Fore Reel Entertainment, the collection features a number of indie rockers, including **Deena Miller**, **Lava Baby**, **Ina May Wool**, and **Julia Greenberg** . . . **The Cranberries** will celebrate the 10th anniversary of their first release with *Treasure Box*, a boxed set that will include remastered versions of the group's first four albums, as well as 21 bonus tracks, including B-sides. The package is due May 14 . . . *American Idol: The Search for a Superstar*, the U.S. version of the U.K. TV series *Pop Idol*, has named **Paula Abdul**, **Randy Jackson**, and BMG record executive **Simon Cowell** as its celebrity judges. The show begins airing June 11 on Fox . . . **Alisse Kingsley**, former VP of publicity/special projects for Warner Bros., has left the label after 13 years and set up her own shop, Muse Media. Based in Studio City, Calif., Muse's clients include **Joni Mitchell**, **Paul Simon**, **Eliza Carthy**, and **Rickie Lee Jones**. Warner associate **Jeff McLaughlin** will be working with Kingsley in the new venture.

Luncheon Chairs

Polly Anthony

Jerry Blair

Charles Goldstuck

Craig Kallman

Jeff Kwatinetz

Peter Lewit

Guy Oseary

Kedar Massenburg

David Munns

Marci Klein

L. A. Reid

Sylvia Rhone

Andy Slater

Mitch Slarer

Steve Stoute

John Sykes

Van Toffler

Greg Thompson

Charlie Walk

Barry Weiss

Tom Whalley

Tribute Journal Chairs

Will Botwin

Lyor Cohen

Monte Lipman

Auction Chair

Ken Lane

East Coast Chairs

Charlie Feldman

Jason Flom

Evan Lamberg

Event Hosts

Danny Goldberg

Steve Shapiro

"The Quintessential Music Leaders of The New Generation."

The Music Group of UJA-Federation of New York
and The Music for Youth Foundation

cordially invite you to attend the

MUSIC VISIONARY OF THE YEAR

AWARD LUNCHEON FOR 2002

honoring

Daniel Glass
President
Artemis Records

Fred Davis
Co-Founder & Partner
Davis, Shapiro & Lewit

For their boundless dedication to family, friends, and philanthropy

Wednesday, June 19, 2002
12:00 Noon

The Pierre
Ballroom
Fifth Avenue at 61st Street
New York City

R.S.V.P. Ron Brien at (212) 836-1126 or brienr@ujafedny.org

For information regarding journal ads, please contact
Stacy Schierman at (212) 836-1147

UJA-FEDERATION OF NEW YORK
www.ujafedny.org

Warner Act Earshot Offers Hopeful Songs Born Out Of Desperation

BY VINNIE APICELLA

NEW YORK—With *Letting Go*, due May 14 via Warner Bros., Earshot is striving to provide an alternative to the dark sounds currently crowding modern-rock radio airwaves.

"I've just tried to create something that people can relate to and connect with," singer/guitarist Wil Martin begins. "I tried to make a record that was hopeful by the time you're finished listening to it."

Letting Go features 11 earthy rock tracks free of studio tricks. The set offers contemplative and cathartic music that is executed with Deftones-like aggression combined with the emotional outlay of Tool. Their rise-above perspective is the defining factor behind Martin's lyrics. Such songs as "Headstrong," "Get Away," and the particularly elemental "Not Afraid" and "Wake Up" are born from desperation, dealt with, and resolved in impressive four-minute increments.

"The songs were written at a time in my life where things seemed difficult to get past, and sometimes I just wanted to give up," Martin notes. "All of our songs were written and intended to let the listener decide what they're about and how they apply to their own situation."

Influenced less by today's production gimmicks, Earshot opts to re-create the vision of timelessness often attributed to the likes of the Beatles or Led Zeppelin, writing individual songs that stand on their own merit once the CD stops spinning.

"We wanted songs that had their own personalities. Those are the records I've always liked to listen to," Martin observes. "Some of these songs, the lyrics and melodies, I rewrote five or six times till I was satisfied."

The label's traditionally-minded and grassroots approach to marketing has yielded already impressive results. The band wrapped up the Sno-Core tour March 30 and is currently finishing dates with Kid Rock, while its first single, "Get Away," has been making an impressive ascent: "We've got chart numbers at top 20 in active and mainstream already [No. 15 on this issue's Mainstream Rock Tracks chart], and we're doing very well on the modern rock chart," Warner Bros. VP of marketing Eric Fritschi says.

"Get Away" was also the beneficiary of the soundtrack to Anne Rice's *Queen of the Damned*. Additionally, the label's marketing campaign involves widespread street team setups and Internet streams on a variety of sites. Fans can visit the band's own Internet site (myearshot.com) for promotional downloads and tour updates.

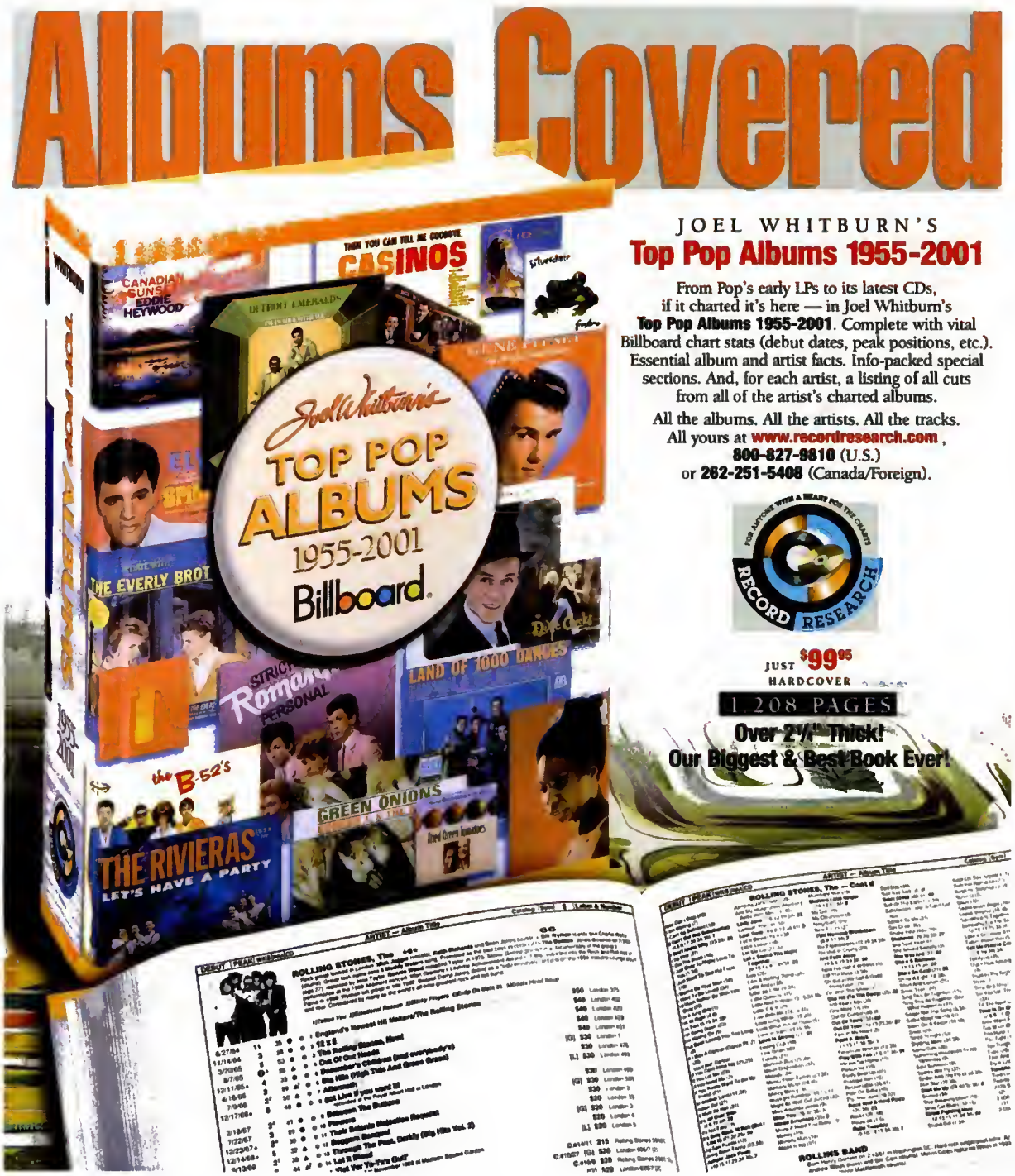
A soon-to-be-released live video from Earshot's Sno-Core appearance is on the way, with a traditional music video to follow. In the meantime, Earshot is set to hit the road with labelmates Static-X, and added dates on Kid Rock's summer tour are being considered.

Also in place is extensive TV visibility. "We've got new ad campaigns for 'Get Away' being currently run by Nike's officially licensed NHL gear going until the end of June and another planned spot for MTV2 through mid-May," Fritschi says.

As a band that is not exploiting any outrageous fashion statements or otherworldly musicianship, Earshot has had a notably easy time attracting the attention of the media, given the interest of such specialty rock publications as *Guitar Magazine*, *Hit Parader*, and *Revolver*. Such interest is enough to further fuel the band's overriding optimism.

"The message in the end is positive without being dark for dark's sake or following trends," Fritschi says. "*Letting Go* is about hope and of moving on to better things."

Earshot is managed by Bill McGathy and Corey Sheridan in Los Angeles. The band is booked by Darryl Eaton and Rick Roskin for the Creative Artists Agency, also in Los Angeles.



'California' Gives Epic's Phantom Planet Long-Desired Boost

BY ANDREW KATCHEN

BOSTON—Phantom Planet frontman Alex Greenwald is huddled over a cell phone, trying in vain to fend off all the noise going on in the green room of Washington, D.C.'s Black Cat.

Tonight the Los Angeles band will treat a cluster of admiring college kids to its brand of infectious indie-influenced rock. Excited cheers coming from the band members—including bassist Sam Farrar, guitarist Darren Robinson, drummer Jason Schwartzman, and guitarist Jacques Brautbar—continue to bounce about the back room in anticipation of a good show.

For those unfamiliar with the band's sonorous single "California," Phantom Planet's sound draws from a disparate well of inspiration—from the handclapping power-pop hooks à la Elvis Costello & the Attractions or Joe Jackson, to roots-tinged Americana, to the brooding anthems reminiscent of *The Bends*-era Radiohead. This total aesthetic combined with a youthful, sunny, and undeniably California demeanor describes the band's musical approach. Greenwald's penchant for cartwheeling, extended wails, along with his sometimes fragile and mumbled delivery, places him nicely as the U.S. heir of Thom Yorke's dramatic croon.

Phantom Planet's latest release *The Guest*—released Feb. 26 via Daylight/Epic and produced by Mitchell Froom and Tchad Blake—is an all-inclusive range of instrumentation, from piano to mandolin to electronic beats, rounding out the earnest batch of tracks.

For a band that's trudged through relative obscurity and label shuffling since its formation seven years ago, the guys in Phantom Planet have reason to be excited. When discussing the band's past, Greenwald reminisces about the lengths he once employed to promote Phantom Planet's music.

"On our first tour, which was with American Hi-Fi, we had an EP out (titled *Phantom Planet Live* via Daylight/Epic), and we really wanted to show the label we had some selling power," he says. "At shows, I would announce—sometimes drunkenly, sometimes not—that if a girl bought 40 copies of the EP, I would make out with her."

However, for Phantom Planet, this strategic measure is no longer necessary, given that *The Guest* sold 10,000 copies in the U.S. in its first week, according to SoundScan, and it shows no signs of slowing down. While a recent club tour opening for Remy Zero and Guided by Voices, along with spots on *Late Show With David Letterman* and *The Late Late Show With Craig Kilborn* and a coveted opening slot on an upcoming Incubus tour, continue to increase Phantom Planet's visibility, its "California" single has shown serious pop radio potential. Also helping is Schwartzman's film career—he starred in the 1998 film *Rushmore*, as well as the recent *Slackers*.

PHANTOM PLANET

"I'd always liked the band, but then I went to see them in rehearsal," says Daylight president David Massey, "and then I met them, and I realized every member is a complete star. Each of them has a unique identity that is very specific to them. You are confronted with these kids that are a bunch of stars who have this amazing songwriting ability."

Tim Richards, PD for Q101 in Chicago, says, "It doesn't hurt having Jason as the drummer, and he has the cult following of *Rushmore*. But there's more than that—if that were it, the band wouldn't go very far. 'California' captures a strong picture in people's minds. Good music captures emotion, and I think they do that very well."

Phantom Planet is booked by Eric Podwell for Evolution Booking in Los Angeles. Its songs are published by Flying Saucer Fuel Music, ASCAP.

Metal Blade's Engine Revs Up With 'Superholic'

BY CLAY MARSHALL

LOS ANGELES—It's fair to believe that a side project officially becomes a full-fledged band after a second album is cut—an estimation that suits Engine vocalist Ray Alder fine.

Best known as the singer for progressive hard-rock mainstay Fates Warning, Alder initially recruited Agent Steel guitarist Bernie Versailles, Armored Saint/Fates Warning bassist Joey Vera, and Face to Face drummer Pete Parada to record an album under the Engine moniker in 1999. But because of the individual members' prior commitments, a tour (aside from a Los Angeles showcase and performances at two of Europe's biggest rock festivals) was impossible.

ENGINE

Alder says that will change after Metal Blade releases Engine's sophomore effort, *Superholic*, May 21. What hasn't changed is the act's powerful, modern sound—an accessible fusion of edgy nu-metal riffs, aggressive rhythms, and infectious vocal melodies. "We wanted it to be a lot heavier than the first record, but melody just kept creeping in," Alder says. "Even if I'm screaming my brains out, I can't be completely monotone."

The centerpiece of the set—and likely first single—is a standout cover of the Cure's "Fascination Street," gamely modernized to reflect the current hard-rock climate. "The Cure's *Disintegration* was a landmark record for me, and I still love it as much as the first day I heard it," says Alder, whose music is published by Horrendous Music (BMI). "I thought the song could be so much heavier with guitar riffs, so we added it in."

Superholic's 10 other cuts—including "Mine," a featured download in a recent cross-promotion between Miller Genuine Draft and Launch/Yahoo Music—demonstrate Alder's continued growth as a lyricist. He says he's both grateful for and proud of having an additional outlet to express himself.

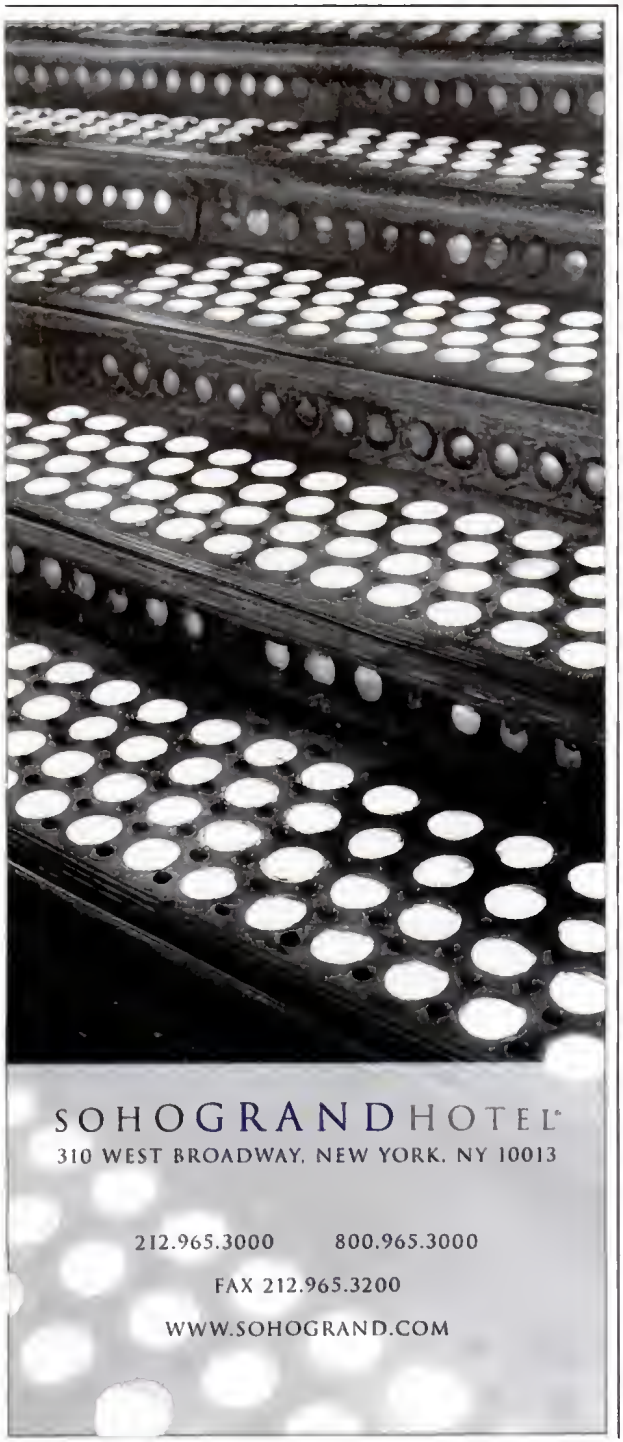
"I'd see it through beginning to end, and I loved doing it," he says. "It's like starting all over again."

Metal Blade president Mike Faley says the label will do whatever it takes to make sure the self-managed Engine will be both seen and heard this year.

"It's inspiring to see the talent coming into this record, going forward, and coming out with a new sound," he says. "There's a pedigree between Joey and Ray as far as their history with Fates Warning, but that's where all the comparisons end. From that point on, the music stands on its own."

Superholic is a "must for any fan of the smarter side of metal," says Tim MacMillian, metal MD at KYYI Wichita Falls, Texas. "Rarely do you find such a killer blend of today's groove-metal sound with the technical supremacy of Fates Warning."

Alder says the group hopes to start touring this summer, while Face to Face has its own new album to support. "Pete's very important, but his band is obviously his bread and butter, and he's totally cool if we have to go out with another drummer for a while," he says. "But we have to go on tour, and we're just trying to find anybody that will somewhat match up to what we do."



The Classical Score™

by Steve Smith

LOVE STORY: From their movie-idol good looks to their backstage wedding at the Metropolitan Opera (officiated by then-mayor of New York **Rudolph Giuliani**), everything about **Angela Gheorghiu** and **Roberto Alagna** seems a bit larger than life. The intense Romanian soprano and the amiable French tenor have captured the hearts of a public that transcends opera purists, even as their performances and recordings earn critical accolades.

ALAGNA AND GHEORGHIU

In the process, by pulling out of productions that did not meet their exacting standards, they have earned a reputation as being demanding, even difficult. It's a story with all the trappings of movie stardom, so it was perhaps only a matter of time until opera's "love couple" made the transition to the silver screen with a new film version of the **Puccini** potboiler *Tosca*. The recording was issued by EMI Classics last November; the film (which hit screens in Europe late last year) opens in the U.S. in July.

Oddly enough, director **Benoit Jacquot** was not especially an operaphile when he set out to make the film, according to the couple, but they feel that this worked to everyone's advantage. "He's a movie director," Gheorghiu says, "and he has the courage to do something new in opera. When [others] produce an opera, they have very 'straight,' typical operatic ideas. Jacquot used the camera and new ideas in a very modern way."

Jacquot's film presents a beautiful, highly stylized vision of the opera. The action takes place on disembodied sets surrounded by darkness that characters emerge from and disappear into. Black-and-white footage from the recording session is interspersed into the action, and in one instance, Gheorghiu and Alagna speak their lines over their own singing. Extreme close-ups of the performers alternate with lengthy overhead crane shots.

However, even with such peculiarities, the acting of the principal performers carries the film. Alagna is a tender, lyrical Cavaradossi, but doesn't lack for ardor in the opera's more heated moments. Gheorghiu's portrayal of the titular diva captures perfectly the character's vulnerability, uncertainty, and strength. Veteran bass **Ruggiero Raimondi**—who bears an odd resemblance to actor **Dennis Hopper** in the film—plays the lecherous Scarpia with malicious glee. He and Gheorghiu are riveting in their climactic confrontation in Act 2, while scenes between Alagna and Gheorghiu naturally gain an extra measure of passion from the couple's real-life connection.

Of course, *Tosca* has already been well-served on recordings, but the husband-and-wife team asserts that it remains important for new generations of singers to perform the standard repertoire.

"In this type of repertoire, sure, you have ghosts," Alagna says, "but they are not bad ghosts. If we listen to **Callas** or **Pavarotti** or **Caruso**, [we] can learn something and follow tradition. It's very important to follow tradition but at the same time to put something of yourself into the role."

The couple has a number of more traditional projects in the pipeline. Gheorghiu's *Live From Covent Garden*, issued by EMI on CD Tuesday (7) and due on DVD May 21, features repertoire ranging from **Handel** and **Mozart** to **Bellini** and **Frederick Loewe**. Alagna will release a bel canto recital disc July 2, and a recording of **Verdi's** *Il Trovatore* featuring the pair is scheduled for September release (both on EMI). Still, despite the challenges, they are eager to continue exploring the possibilities of cinema: They've already filmed a version of **Gounod's** *Romeo and Juliet* for British and Canadian TV and are enthusiastic about the potential for opera to reach a wider audience through film.

"I think it was very important to do a new opera movie," Alagna says, "because otherwise, opera will remain old-fashioned. A lot of people start to sing because they saw [such] movies. When I saw *The Great Caruso* with **Mario Lanza** for the first time when I was 10 years old, that was the moment I said, 'OK, I want to do that.' "

Gheorghiu adds that *Tosca* is already realizing that potential. "In Paris," she says, "I saw a queue like the one for *Titanic*!"

Sound Tracks™

by Carla Hay

FAREWELL TO 'FELICITY': The college soap opera *Felicity* may be canceled, but fans can remember the series through a new soundtrack, *Felicity: Senior Year*, due May 7 on Nettwerk America.

The WB series—starring Golden Globe award-winner **Keri Russell** as the title character, Felicity Porter—followed the ups and downs of a love triangle between Felicity and her fellow college students, Ben Covington (played by **Scott Speedman**) and Noel Crane (**Scott Foley**).

During its 1998-2002 run (the series finale airs May 22), *Felicity* received a

SIXPENCE NONE THE RICHER

considerable amount of critical praise and high ratings for the WB during the show's first season, but the ratings and media hype had considerably cooled down since then.

The series is bowing out in its fourth season, mirroring the final college year for the Felicity character. (Reruns of *Felicity* can be seen this fall on the cable network WE: Women's Entertainment.)

As with other WB shows targeted to young people, music has been an important component of the *Felicity* series. The first *Felicity* soundtrack, released in 1999 on Hollywood Records, peaked at No. 97 on The Billboard 200.

The 13 tracks on *Felicity: Senior Year* are **Jude**, "King of Yesterday"; **Sixpence None the Richer**, "Melody of You"; **Ryan Adams**, "La Cienega Just Smiled"; **Chantal Kreviazuk**, "Far Away"; **Shawn Colvin**, "Anywhere You Go"; **Andy Stochansky**, "Here Nor There"; **Natalie Merchant**, "Tell Yourself"; **Barenaked Ladies**, "Call and Answer"; **Shelby Lynne**, "Bend"; **Kendall Payne**, "Scratch"; **Maren Ord**, "Perfect"; **54'40**, "Casual Viewin'"; and **J.J. Abrams & Andrew Jarecki**, "New Version of You."

The tracks by pop-rock band Sixpence None the Richer and singer/songwriter Payne were previously unreleased. However, Sixpence vocalist **Leigh Nash** tells *Billboard* that "Melody of You" will be on the group's next album, due later this year on Squint Entertainment.

Nash adds that TV shows have increasingly become an exciting outlet for new and established artists to get exposure for their music: "I know it's made a difference with our band."

In 1999, the WB's *Dawson's Creek* prominently featured Sixpence's "Kiss Me" in the show, as well as clips of the music video at the end of the program. That exposure helped propel the single into a No. 2 hit on The Billboard Hot 100, more than a year after the single's release.

"We knew the TV show made an impact because we had a lot of people asking us to autograph the *Dawson's Creek* soundtrack," Nash says. ("Kiss Me" was featured on the soundtrack.) "Being featured on a TV soundtrack opened up new opportunities for us."

Of "Melody of You," Nash says that the song—featuring an acoustic guitar base and classical string instruments—is an indication of the direction of the band's music on the new album: "People can expect a more mature sound, and it's very well-honed. We finished this album two-and-a-half years ago, but we're in the process of adding songs and doing remixes."

The music on *Felicity: Senior Year* is primarily from the show's last season, says Nettwerk head of soundtracks **Maria Alonte**, who was also both soundtracks' album producer. "The Sixpence None the Richer song reminds me a lot of the Felicity character, who's an aspiring painter. The song has references to painting in the lyrics."

Nettwerk will concentrate a great deal of its marketing efforts for the album on the Internet. Alonte adds, "We have banners up on the *Felicity* Web site, and we're also spreading awareness to all the fan sites for *Felicity*. There's even a fan site, felicitytunes.com, which is all about music from the show. A TV spot for the album will also run during one of the series' last episodes.

"It's sad that the show's going away," concludes Alonte, "but this soundtrack is like a scrapbook or a yearbook that people can turn to for memories."

IN BRIEF: Music from the children's TV series *Bob the Builder* has been a hit in the U.K. and Australia, and now the U.S. will have a *Bob the Builder* soundtrack, due May 21 on Koch Entertainment. Koch president **Bob Frank** tells *Billboard* that the album's first single, "Can We Fix It," has an e-card that "will allow streaming of the song on the *Bob the Builder* Web site and other [parent-oriented] sites. There will also be cross-promotion with HIT Entertainment, which releases *Bob* home videos." In the U.S., the series is on CBS and on cable network Nick Jr. A *Bob the Builder* tour is in the works.

Freelon Honors Wonder On Latest Concord Set

BY DAVID NATHAN

LOS ANGELES—The fact that song stylist Nnenna Freelon's 10-year recording career is moving into high gear seems indisputable.

With five Grammy Award nominations to her credit (including two for her self-produced 2000 Concord release, *Soulcall*), an appearance in the 2001 Mel Gibson film *What Women Want*, and an increasingly hectic touring schedule, the North Carolina-based singer is preparing for the release of her seventh album, *Tales of Wonder* (Concord, June 11).

Consisting entirely of songs from the catalog of Stevie Wonder, the 12-track set has the makings of a mainstream breakthrough for Freelon, who signed with the Beverly Hills-based Concord label in 1996.

Freelon explains, "I grew up with Stevie's music. I was lucky because my parents exposed me to Sarah Vaughan, Ella Fitzgerald, Billy Eckstine, Charlie Parker, and other jazz greats. At the same time, the music of Motown—Earth, Wind & Fire; the Stylistics; Tower of Power—that's what I claimed, that's also what I listened to. Stevie truly had his pulse on our generation, and his music was like the soundtrack for the lives of so many of us."

No stranger to Wonder's music, Freelon has recorded one of the legendary artist's songs on each of her previous albums for Concord, as well as her three early-'90s sets for Columbia. Freelon says choosing from more than 300 Wonder songs was no easy task.

FREELON

"Once we decided to do this album, I started researching his work about a year ago. I picked songs from each era of his career, and I included some absolute personal favorites—along with a few surprises."

A prime example, the little-known "Black Orchid" (from Wonder's 1979 set *Journey Through the Secret Life of Plants*), is sandwiched between Freelon's thoughtful interpretation of "Tears of a Clown"—a Wonder-penned 1970 hit for Smokey Robinson & the Miracles—and Wonder's own smash "My Cherie Amour." The latter song, Freelon says, "was where I began to recognize Stevie's work."

With Freelon's masterful reading of such classics as "Superstition" and "All in Love Is Fair," along with a new musical slant on "Until You Come Back to Me" (a 1974 hit for Aretha Franklin), *Tales of Wonder* has the ingredients for taking Freelon to a new level of sales beyond the jazz arena.

Concord is mounting an aggressive online campaign, says label VP of sales K.C. Conroy, who notes, "Nnenna is a priority artist for us, and we will be initiating a mainstream press campaign, as well as supporting her tour dates with regional television spots. We feel that this album has widespread appeal, since Nnenna is interpreting material familiar to pop and urban audiences."

An ASCAP writer whose work is published by Chimusic Company, Freelon is managed by Ed Keane of Ed Keane Associates and booked by William Morris in association with Ed Keane.

Israel's Independence Day Suffers No-Shows

Important Music Industry Date Feels Effects Of Widespread Unease After Security Alerts And Terrorist Attacks

BY SASHA LEVY

TEL AVIV, Israel—Traditionally, Independence Day is an occasion for Israelis to gather and listen to free concerts by top local musical acts hired by municipalities to entertain their residents. The date—it was April 18/19 this year—is one of the most important on the calendar for the local music industry.

This year, as a general security alert was issued in expectation of further terrorist attacks, the 54th Independence Day was anything but a cause for celebration for local artists and highlighted the difficulties live acts have faced in the past 18 months. Citing security concerns, municipalities canceled long-planned events on short notice.

Izhar Ashdot has spent 20 years in the Israeli music business, first as a member of 1980s rock group Tislam, then as a solo artist and producer for such artists as the late Ofra Haza.

"Independence Day is an Israeli show-business institution. Municipalities, *kibbutzim*, and other institutions would buy shows at higher-than-usual rates," Ashdot says. "It used to be very important financially, because you could earn more in one night than you could in several weeks. But the last couple of years have been terrible."

This year, only three cities allowed outdoor events to go ahead as planned: Jerusalem, Tel Aviv, and Rishon LeZion. Other towns moved concerts to more easily guarded venues that hold fewer people. But the majority—an estimated 70%—of towns throughout the country, from Haifa in the North to Be'er Sheva in the Negev, canceled their events with three or four days' notice, leaving artists uncompensated. (Ashdot himself was booked for two gigs; both were canceled.)

And for those lucky enough to be able to continue with their performances, fees have fallen. Top female performer Sarit Hadad might have commanded $10,000 for her appearance in Kfar Saba had her show not been dropped. But the average artist can expect to make only $1,000-2,000 per show. Ashdot says, "The live performance situation is the worst it's ever been because of the security and economic situations and the mood of the country."

The most prestigious venue in Israel is the Caesarea Ampitheater, which holds 4,000. Ashdot reckons that only Rita, Yehuda Poliker, and Shlomo Artzi can fill it, and that after those three, second-tier artists

ASHDOT

may attract audiences of around only 500. Ticket prices for local acts vary from $17-$20.

At one time, the Caesarea Ampitheater also hosted such major foreign acts as Sting, brought in by impresarios like Shuki Weiss and Zev Eiziks. Now, those acts have vanished, with the exception of the U.K.'s Ian Brown—formerly of the Stone Roses—who is slated to make an appearance at Tel Aviv nightclub Dinamo Dvash.

Shuki Weiss Promotions and Productions has been operating in Tel Aviv for 25 years, during which time it has brought in such artists as David Bowie, R.E.M., and Suzanne Vega. "We were heavily booked until about a year-and-a-half ago," Weiss relates. "Then the *intifada* [uprising] broke out. Even so, we brought in Atomic Kitten and Westlife for a youth concert in Tel Aviv's HaYarkon Park, with an attendance of 25,000."

The first cancellation was Red Hot Chili Peppers last August. "They showed great interest in coming—one of the band members is an ex-Israeli—but a spate of terrorist attacks on consecutive days and the mood of the country made them, together with their management and record company, decide to cancel. Since then, it became even more difficult to persuade others to come."

Until then, Weiss was doing around 70% of regular business capacity; now 90% of his shows cancel or postpone. In the future, he foresees difficulties for promoters: "Our break-even point is way beyond American or European break-even points." And the Israeli shekel has depreciated by 10% against the U.S. dollar in the past 18 months. Before then, international acts commanded $27-$37 per ticket.

CONDITIONED RESPONSE

Foreign acts may be scared off, but local performers brush aside fears for their personal safety. Rocker Rami Kleinstein says, "I don't feel any danger. If I've a show to do, I say, 'This is my country. I stand here.' "

Ashdot echoes the sentiment. "I live here—why would I be afraid to perform here?"

Perhaps more than in other countries, the state plays a considerable role in the promotion of popular music. The Fourth Hebrew Song Festival, expanded this year from one week to one month, opened April 24 with such major artists as Kleinstein, Arkadi Duchin, Shlomi Shabat, and Hemi Rodner making appearances throughout the country.

Organizer Tali Eshkoli admits the situation regarding large events is very difficult, "because people are afraid to go out. But smaller events are very successful. The demand for entertainers is very high. We're a special situation. Popular music in Hebrew unites the people and gives them expression, and the state recognizes that."

Artist manager Nomi Alshech—who handles artists like Kleinstein and Rita—agrees that the situation is not entirely bleak. Rita and Kleinstein, each of whom has a separate and highly successful career, are also Israel's top husband-and-wife team. "There are good times and bad times. Before the outbreak of the second intifada, it was very good," Alshech notes philosophically. "One can never say, 'Things can't get any worse.' But hopefully they will get better."

Since the events of the past few weeks, Weiss describes the situation as "drastic. I can't ignore the general atmosphere. When regular Israelis are fighting in the army, it's hard to find the passion to go out to a concert. Personally, I haven't felt the passion for organizing concerts for the last six weeks. But I keep in touch with management, and it will come back."

That said, Weiss points out that local acts continue to perform. One of his top acts, Rami Fortis, was recently booked to perform in Be'ersheva on the night of a terrorist attack in Jerusalem. After considering cancellation, it was decided to go ahead with the concert. "It's clear some people are looking for an oasis of forgetfulness: The concert was a sellout."

Weiss emphasizes that Israeli concert security is probably the best and most professional in the world and also boasts unique venues, including such sites such as Masada and King Solomon's Mines in the Negev, Sultan's Pool in Jerusalem, and the Sea of Galilee in the North. Such outdoor venues can easily hold 50,000.

"Security is of the highest level," Weiss adds. "And coming here and addressing audiences would express your feelings much better than not coming. We don't separate crowds here. In Haifa, for example, Arabs and Jews come together to listen to music. Music speaks louder than words."

Jam-Band Fans Are Ready For Bonnaroo

BY RAY WADDELL

NASHVILLE—Anyone doubting the vitality of today's jam-band scene need look no further than the Bonnaroo Festival, a first-time event set for June 21-23 in rural Manchester, Tenn., that sold out its 60,000 tickets without the benefit of traditional advertising.

Produced by Superfly Productions and A.C. Entertainment, Bonnaroo has a still-evolving lineup featuring a veritable who's who of the contemporary jam-band scene, including Trey Anastasio, Widespread Panic, String Cheese Incident, Gov't Mule, Ben Harper, Les Claypool's Flying Frog Brigade, Moe, Karl Denson's Tiny Universe, Galactic, Jurassic 5, Norah Jones, and others.

That a new festival in an out-of-the-way location with no established history was able to move so many tickets in such a short period of time is impressive by any standard. By comparison, the long-established Coachella rock fest in Indio, Calif.—with names far more recognizable to mainstream music fans (including Oasis, Björk, and Foo Fighters this year)—draws 20,000-25,000 each day at best.

New Orleans-based Superfly president Jonathan Mayers says even organizers were caught off-guard by the immediate response. "We knew it would do well, but I don't think anyone in their wildest dreams thought it would sell out this quickly, especially without traditional promotion and without announcing all of the bands," Mayers says. "We had an advertising budget and a second round of advertising planned with print, radio, etc., but we never had to implement it."

Instead, Bonnaroo used its own Web site and other Internet destinations like jambands.com and the various band's sites to get the word out and sell tickets. "We're fortunate that this fan base is so connected through the Internet," Mayers says. "The whole thing was very cost-effective."

The quick sellout led to Bonnaroo's tickets being some of the relatively few in the U.S. that won't say "Ticketmaster" on them. "We had negotiations with Ticketmaster and intended to sell tickets through them—or at least make them available through Ticketmaster," A.C. Entertainment president Ashley Capps says. "But quite frankly, we came out of the gate so strong, we never had to do that."

Initial tickets—including camping and all three days' worth of music—were sold at $100, followed by a group

for $125 and finally $140. Even those not directly linked to the festival's production have been impressed by how quickly it went clean. String Cheese Incident agent/manager Mike Lupa says, "Bonnaroo could have sold 200,000 tickets."

John Paluska, manager of Phish and Anastasio, adds, "Bonnaroo is a great case study. Here is a festival in a time of mixed results that goes up with no previous track record, offers some of the better-known bands of this genre, and sells out at 60,000 tickets in a very short time."

Capps says, "The foundation of this festival conceptually is this special group of artists and their fan base. They certainly sell records, but I think most would agree their music is about the live concert experience, and they've established a very strong rapport through touring. Now, with the Internet, they're even more connected to their audience, and their audience is connected to one another."

COME TO TENNESSEE

Located about an hour south of Nashville, this is not the first time that the Manchester-area site of Bonnaroo has hosted a music festival. But the 1999 Itchykoo Festival held on the same property was deemed less than successful. Still, Bonnaroo's producers feel they made the right choice, and the fact that just half of sales have come from the Southeastern U.S. bears that out. Mayers says, "We felt this scene had a void in it for a major festival, and we wanted something that would take it to a different level, particularly in the Southeast."

The overall budget for Bonnaroo is more than $5 million, including talent. "We're looking at creating a small city that will take care of people for three days the right way, and that takes a lot of money," Mayers says. "Music is the biggest element of Bonnaroo, but it's also about the camping, DJs, festival village, and lots of surprises."

According to Mayers—who says there are plans to make this an annual event—the term "bonnaroo" was pulled from a Dr. John record. "It's a slang creole term meaning 'really, really good stuff.' We wanted a word that reflects fun and having a good time, and we felt this was a word we could really brand."

At press time, Bonnaroo producers were looking into securing more land for the event, perhaps opening up as many as 10,000 more tickets. The production manager is Haddon Hipsley (Phish); security is by industry veterans Bart Butler and Rick Rentz. "We have surrounded ourselves with the A team," Mayers says. "With an event of this magnitude, we wanted no learning curve."

Mayers says taping will be allowed at the festival, and plans also call for a documentary to be filmed of the debut Bonnaroo: "This is an important event, and we need to document it."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
'N SYNC, P. DIDDY, TONY LUCCA	FleetCenter, Boston April 15-16	$2,097,028 $110/$38.50	33,473 35,357 two shows	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, P. DIDDY, TONY LUCCA	Continental Airlines Arena, East Rutherford, N.J. April 13-14	$1,969,370 $115/$35	36,442 38,774 two shows	Clear Channel Entertainment
PAUL McCARTNEY	Continental Airlines Arena, East Rutherford, N.J. April 17	$1,961,431 $250/$50	16,740 sellout	Clear Channel Entertainment
PAUL McCARTNEY	FleetCenter, Boston April 19	$1,952,755 $250/$50	14,607 sellout	Clear Channel Entertainment
MIGUEL BOSE	Auditorio Nacional, Mexico City April 18-27	$1,950,318 (17,747,895 pesos) $82.41/$16.48	50,741 59,436 six shows	RAC Producciones, CIE Events
JUAN GABRIEL	Auditorio Nacional, Mexico City April 11-15	$1,796,003 (16,343,630 pesos) $82.41/$16.48	48,125 49,530 five shows	RAC Producciones, CIE Events
PAUL McCARTNEY	Air Canada Centre, Toronto April 13	$1,346,594 ($2,134,233 Canadian) $157.74/$36.28	16,169 sellout	Clear Channel Entertainment
LUIS MIGUEL	Madison Square Garden, New York April 12	$1,123,980 $125/$90/$65/$40	13,029 13,742	NYK Prods.
'N SYNC, P. DIDDY, TONY LUCCA	Hartford Civic Center, Hartford, Conn. April 19	$1,046,720 $110/$45	14,948 15,262	Clear Channel Entertainment
DAVE MATTHEWS BAND, BEN KWELLER	Palace of Auburn Hills, Auburn Hills, Mich. April 23	$944,694 $46.50	20,396 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
DAVE MATTHEWS BAND, ROBERT RANDOLPH	HSBC Arena, Buffalo, N.Y. April 13	$855,600 $46	18,722 18,006	Clear Channel Entertainment
JIMMY BUFFETT	Smirnoff Music Centre, Dallas April 25	$805,847 $59.50/$30	19,756 sellout	House of Blues Concerts
JIMMY BUFFETT	Alltel Pavilion at Walnut Creek, Raleigh, N.C. April 16	$743,481 $59.50/$30	19,904 20,000	Clear Channel Entertainment
JIMMY BUFFETT	Verizon Wireless Amphitheatre, Charlotte, N.C. April 16	$673,645 $56.50/$27	18,592 sellout	Clear Channel Entertainment
JIMMY BUFFETT	AmSouth Amphitheatre, Antioch, Tenn. April 13	$640,957 $59.50/$30	18,060 19,182	Clear Channel Entertainment
HOLA NEW YORK!: RICARDO MONTANER, JOSE LUIS RODRIGUEZ "EL PUMA", THALIA, ALEXANDRE PIRES & OTHERS	Madison Square Garden, New York April 20	$555,550 $85/$75/$65/$45	8,264 14,260	Ralph Mercado Presents
DAVE MATTHEWS BAND, BELA FLECK & THE FLECKTONES	Molson Centre, Montreal April 21	$448,603 ($705,029 Canadian) $31.50	14,243 sellout	House of Blues Canada
KID ROCK, EARSHOT	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 19	$436,115 $31/$21	15,515 sellout	Clear Channel Entertainment
ALAN JACKSON, RASCAL FLATTS, CYNDI THOMSON	HiFi Buys Amphitheatre, Atlanta April 19	$412,742 $54/$46.50/$39/$22	14,295 16,418	House of Blues Concerts
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Allstate Arena, Rosemont, Ill. April 13	$398,500 $50/$25	8,842 14,996	Clear Channel Entertainment
JOAN SEBASTIAN	Universal Amphitheatre, Universal City, Calif. April 19	$397,352 $96/$76/$70/$66	5,778 5,836	House of Blues Concerts, Hauser CIE
INCUBUS, HOOBASTANK	ARCO Arena, Sacramento, Calif. April 15	$353,225 $25	14,753 14,883	Clear Channel Entertainment
WIDESPREAD PANIC	Alltel Pavilion at Walnut Creek, Raleigh, N.C. April 18	$316,740 $30	11,182 20,000	Clear Channel Entertainment
PAT METHENY GROUP	Beacon Theatre, New York April 12-13	$309,695 $65/$45	5,979 6,099 two shows	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Coors Amphitheatre, Chula Vista, Calif. April 25	$307,947 $35	12,133 19,089	House of Blues Concerts
URBANAID 2: ALICIA KEYS, P. DIDDY, JAY-Z, MUSIQ, JA RULE, THE ROOTS, JAMIE FOXX & OTHERS	Beacon Theatre, New York April 9	$273,375 $250/$125/$100/$50	2,656 sellout	Metropolitan Entertainment Group, Lifebeat
CHICAGO	Auditorio Nacional, Mexico City April 9	$240,340 (2,187,094 pesos) $79.12/$16.48	7,899 9,906	OCESA Presents, CIE Events
ALAN JACKSON, CAROLYN DAWN JOHNSON, JESSICA ANDREWS	Coors Amphitheatre, Chula Vista, Calif. April 28	$238,483 $50/$38.50/$25	7,232 8,368	House of Blues Concerts
DON HENLEY, JILL SOBULE	Dodge Theater, Phoenix April 14	$231,430 $100/$55	3,332 4,617	Clear Channel Entertainment, in-house
INCUBUS, HOOBASTANK	Bill Graham Civic Auditorium, San Francisco April 18	$224,200 $25	9,352 sellout	Clear Channel Entertainment
INCUBUS, HOOBASTANK	Peoria Civic Center, Peoria, Ill. April 28	$218,875 $25	8,755 sellout	Jam Prods., Jay Goldberg Co.
GAITHER HOMECOMING	CSU Convocation Centre, Cleveland April 26	$217,440 $28.50/$19.50	11,016 13,932	Premier Prods.
NO DOUBT, THE FAINT	Roseland Ballroom, New York April 17-18	$198,805 $35/$30	7,120 two sellouts	Clear Channel Entertainment
NO DOUBT, THE FAINT	Paul E. Tsongas Arena, Lowell, Mass. April 15	$194,907 $29.50	6,788 6,800	Clear Channel Entertainment
DIANA KRALL	Wang Center for the Performing Arts, Boston April 15	$182,152 $65/$35	3,692 sellout	Clear Channel Entertainment

Copyright 2002 VNU Business Media Inc. All rights reserved. Boxscore should be submitted to: Bob Allen, Nashville Phone: 615-321-9171 Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171

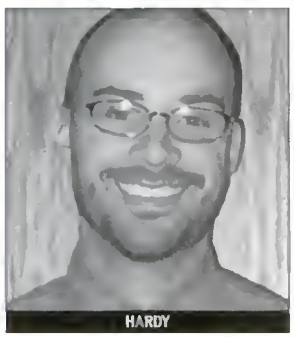
FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Venue Views™

by Linda Deckard

THIS BUD'S FOR LOVELAND: The new $29 million, 6,000-seat **Budweiser Events Center** is part of a $68.2 million Larimer County Fairgrounds project in Loveland, Colo. On April 20, the county broke ground for the new arena and announced that Global Spectrum has been selected for a pre-opening management agreement, which is set to roll into a full-fledged management deal for the events center only. The building will open in October 2003.

Meanwhile, a group of private businessmen revealed plans to build Harley Park, the world's largest Harley-Davidson dealership, 400 yards away from the Larimer County Fairgrounds. That project is to include a 5,000-seat amphitheater. **Jay Hardy**, director of the Larimer County Fairgrounds and Events Complex for the county, believes that the additional construction "would enhance the viability of the fairground location."



HARDY

Hardy says the fairgrounds are being financed through a sales tax that was passed by voters on the condition that the project raise $3 million in private donations. Budweiser's title sponsorship of the arena (which went for a total of $1.5 million spanning 20 years) was key to getting the private donations rolling. The private side now totals $9 million, which means a few more projects can be added to phase one.

Noting that Budweiser got a good deal on the title rights, Hardy says it was necessary to close that deal, with the deadline looming just three weeks after the terrorist attacks last Sept. 11. Since then, the county has been shopping naming rights for other buildings on the fairgrounds at full market value. He is pleased it is one of only two entertainment facilities with an Anheuser-Busch title. (**Busch Stadium** in St. Louis is the other.)

Hardy says that of 243 available acres, 150 are being developed in phase one. He is hoping a hotel and convention center will occupy the remaining 93 acres.

The pro forma for the Budweiser Events Center projects it will host 122 events the first year; nine will be concerts. Operating revenue is projected to be $3.4 million for the arena and $387,000 for the fairgrounds, with an operating budget of $2.5 million for the arena and $1.3 million for the fairgrounds.

Larimer County Fair manager **Bob Holt** plans to use the new arena to upgrade his paid concerts. The first fair will be in 2004. This year, paid grandstand shows include **Andy Griggs**, with tickets priced at $10 and $12.

Global Spectrum regional VP **Dean Dennis** says Global partnered with ICC, owners of the resident hockey team, in a joint agreement to operate the arena. The building will have 23 luxury suites and 500 club seats.

TITLE TALK: FedEx bought naming rights for the new Memphis Grizzlies arena for a reported $4.5 million per year for 20 years—a total of $90 million.

Ryder has taken its name off the $50 million, 7,000-seat **University of Miami Convocation Center**, which opens Jan. 4, 2003. Ryder did not want its money back and donated it to education initiatives instead, leaving the university and management company Global Spectrum free to shop the title sponsorship again, arena manager **David Touhey** says. The university is taking the lead in seeking a title sponsor.

FIVE MORE YEARS: SMG has renewed its management contract at the **Oakland-Alameda County Coliseum Complex** in Oakland, Calif. **Thaxter Trafton**, chief administrative officer for the Coliseum Authority, says the new five-year term "gives SMG more stability in making long-term plans." SMG has managed the two-facility complex for four years. SMG senior VP **Glenn Mon** says the Coliseum Authority gave the company a unanimous vote, but he declined to comment further. SMG has managed the facilities for four years now. The new deal begins July 1.

A 'DOMED' CITY: The 1.4 million-square-foot **Reliant Center**, part of the $600 million **Reliant Park** in Houston, opened April 12. Next up is a stadium, which is set to open Aug. 24.

The new stadium and convention center will host the 2003 Houston Livestock Show & Rodeo in February. The decision has been made to continue with evening concerts only at the livestock show, says **Jeff Gaines**, assistant GM at Reliant Park for SMG. That "tradition" began when construction limited parking two years ago at the **Astrodome**, and all parties agreed the new formula works.

When Reliant Park opens, Houston will have two domed stadiums side by side.

ALBUMS

Edited by Michael Paoletta

POP

▶ GOMEZ
In Our Gun
PRODUCERS: Gomez
Virgin Records America 7243 8 11950
On its latest outing, former Mercury Music Prize winner Gomez attempts to expand its unique blend of blues, roots, and soul by dabbling in everything from dub to electronica. The result is a slick, curious concoction that sounds like Dave Matthews crossed with the Beta Band. While Gomez shows a wide range of influences and an ability to effectively genre-hop, the band is so consumed by tinkering with new sounds that it never quite carves out an identity of its own here. The addition of horn flourishes ("Shot Shot"), synth waves ("Ruff Stuff"), and dub beats ("Army Dub") make for more interesting experiments than bold new statements. Occasionally, the band pulls it off, as on the bouncing folktronica of "Detroit Swing 66." But by and large, the set's strongest moments occur on primarily acoustic-driven songs like the title track and "Sound of Sounds." On such tracks, Gomez stops trying to be something else and simply enjoys being Gomez.—***BG***

★ UPTOWN SINCLAIR
Uptown Sinclair
PRODUCERS: Mr. Colson, Michael Seifert, Michael Parnin
D-text Records 30815
Any Clevelander will tell you that homegrown rock quartet Uptown Sinclair is a band on the verge. Last year, in the midst of playing nearly every bar/club in Ohio, the group—guitarist Tim Parnin, singer Dave Hill, bassist Bill Watterson, and drummer Rob Pfeiffer—entered a recording studio to lay down a few demos. The guys, who recently played at New York's Mercury Lounge, emerged with eight strong tracks that found their way to new independent D-text. Now that the label has secured distribution with the likes of Big Daddy, expect Uptown Sinclair's swaggering, upbeat pop/rock sensibility to reach far beyond the borders of the Buckeye State. Overflowing with melodic hooks and buoyant harmonies, *Uptown Sinclair* is as powerful as it is clever. Opening track, "Face Down," is just waiting for a video and MTV airtime, while the bubbly "Girlfriend" recalls the Cars at their most hook-laden. As for "Sentimental," just try not singing along. Who knew summer was arriving early this year?—***MP***

SPOTLIGHTS

LOS RABANES
Money Pa' Qué
PRODUCERS: Sebastian Krys, Emilio Estefan
Crescent Moon 2-505043
On their second album for Crescent Moon, Panamanian alt-rockers Los Rabanes shed their erstwhile underground sound and image for more commercial fare that, nevertheless, sounds fresh and believable. After 10 years of playing together, Los Rabanes know the power of going out on a limb. Lyrically and musically, Los Rabanes alternate between the witty and irreverent (witness "El Queso") to outright bacchanalia. Surprisingly, they can also be lyrical, as evidenced on rocker "Tus Caprichos." Saddling commercial considerations and experimentation, Los Rabanes usually come out ahead. On "Everybody," the oft-used Latin trumpets are offset by driving raps and an unabashedly bubbly vibe. But the use of today's "in" instrument, the accordion—as well as calls for Latin unity—sound too thought-out for a band that effortlessly blends reggae, blues, and Beatles-esque melodies ("Love in New Orleans"). There's much order to be found in this chaos.—***LC***

MUSIQ
Juslisen
PRODUCERS: Musiq, Ivan Barias, Carvin Haggins
Def Soul 6772
Maintaining your artistic identity while growing as an artist is often difficult. Musiq ably handles that task on this, his sophomore set for Def Soul. The beauty of the singer/songwriter's 2000 debut, *Aijuswanaseing*, was its simplicity. That directness continues to shine through on *Juslisen*. Lead single "Halfcrazy" is a bona fide hit at radio. The funk-fused "Caughtup" (featuring AAries) finds Musiq revisiting

the muse of *Aijuswanaseing's* "Seventeen." "Newness" and the beautiful "Dontchange" tackle both ends of the relationship spectrum. Musiq also stretches out on *Juslisen*; the organ-drenched, feel-good vibes of "religious" and "Motherfather" are very Sunday morning. The artist closes the set with a cover of the Beatles' "Something." Penned by Billboard Century Award winner George Harrison, the classic gets a soulful spin that makes it Musiq's own.—***RH***

WILCO
Yankee Hotel Foxtrot
PRODUCER: Wilco
Nonesuch 79669
Now that it's finally here, there isn't much left to be said about Wilco's masterful *Yankee Hotel Foxtrot*. But it's a welcome treat just the same. For all those who missed the media hype about the band's label split over the album, ignored the praise for *Yankee* on many critics' top 10 lists in 2001, and failed to bootleg the set off of the Internet, take note: You'll be hard-pressed to find a more adventurous and rewarding release this year. While the album is steeped in lo-fi production and experimentation, fret not, you won't be mistaking *Yankee* for Radiohead's *Kid A*. Noodling inspired by mixer/collaborator Jim O'Rourke aside, Jeff Tweedy and crew explore everything from hints of Al Green-infused soul ("Jesus, etc.") to the use of Beatles-inflected brass sections ("I'm the Man Who Loves You"). However, very much like Radiohead, Wilco has grown creatively and sonically far beyond the band it was originally. And with all due respect to the wonderful Wilco of old, thank goodness for that.—***BG***

★ PAUL WESTERBERG/GRANDPA BOY
Stereo/Mono
PRODUCER: Paul Westerberg
Vagrant 369
In prioritizing the contents of this two-disc set (priced as a single CD), former Replacements leader Paul Westerberg has it backward. The draw isn't the ostensible main event, *Stereo*, despite such smart, sensitive highlights as "Only Lie Worth Telling." Instead, the gem is the "bonus" disc, *Mono*, billed to Westerberg's new indie nom de rock, Grandpa Boy. Just as the busking, basement-tapes balladry of *Stereo* feels wan and undercooked—à la the disappointing *Suicaine Gratifaction* (1999) and *Eventually* ('96)—the rough-and-ready rock of *Mono* brims with the thoughtfulness and soulful energy of Westerberg's 1993 solo debut, *14 Songs*, and his ever-influential Replacements catalog. Something of a spiritual Replacements reunion (supposedly with bassist/catalyst Tommy Stinson in tow), *Mono* has a vintage rock'n'roll majesty to it; the bruised melancholy in Westerberg's voice and the virile bite of his electric guitar—as well as the tuneful wit of his best songs in ages and the one-take urgency of the band—hark back to the Replacements' *Tim* and *Pleased to Meet Me*. Far more than blasts of nostalgia, such songs as "High Time" and "AAA" are evidence of a great talent once again sounding like himself.—***BB***

K'S CHOICE
Almost Happy
PRODUCERS: Marshall Bird, Steve Bush
Sony Music International 59057
The transition from carefree adolescence to decision-laden early adulthood is the complex subject intricately and emotionally evoked on K's Choice's fourth studio album, which is accompanied here by a second disc of live material. This Belgium-based pop-rock-folk five-piece, fronted by the sister and brother writing team of Sarah and Gert Bettens, depicts in stunning depth the swirl of love, career, and growth experienced by twentysomethings everywhere. This is most notably captured on the project's title track, a look at how attaining true happiness is always another step ahead. The idea that life should be lived to the fullest ("Live for Real") and not to the beat of others ("Busy") is explored, as is the joy of finding true love ("Favorite Adventure [The Wedding Song]"). Engaging guitar, bass, and percussion work is in abundance throughout this appropriately titled album.—***JP***

ORIGINAL BROADWAY CAST
Sweet Smell of Success
PRODUCERS: Jay Landers, Marvin Hamlisch, Craig Carnelia
Sony Classical SK89922
It's hard to make a memorable cast album from a show most people would like to forget. *Sweet Smell of Success* soured critics when it opened on Broadway this spring, and this score makes the main reason clear: lackluster music by Marvin Hamlisch with merely serviceable lyrics by Craig Carnelia. Lead John Lithgow has some

(Continued on next page)

VITAL REISSUES

DEXTER GORDON
Round Midnight
ORIGINAL PRODUCER: Herbie Hancock
REISSUE PRODUCERS: Didier C. Deutsch, Darcy M. Proper
Columbia/Legacy 85811

CHARLIE PARKER
Bird
ORIGINAL PRODUCER: Lennie Niehaus
REISSUE PRODUCER: Didier C. Deutsch
Columbia/Legacy 86474

THELONIUS MONK
Straight, No Chaser
ORIGINAL PRODUCER: Orrin Keepnews
REISSUE PRODUCERS: Didier C. Deutsch, Darcy M. Proper
Columbia/Legacy 85812
With characteristic initiative, Legacy has reissued remastered, expanded editions of three innovative soundtracks to jazz films—Bertrand Tavernier's *Round Midnight*, Clint Eastwood's *Bird*, and Charlotte Zwerin's *Straight, No Chaser*. Set in an evocative Paris, 1986's poetic *Round Midnight* revolves around charismatic saxophone legend Dexter Gordon, who plays a composite of troubled geniuses Lester Young and Bud Powell. Although it was his first acting role, Gordon was utterly compelling and natural; moreover, the score has his Promethean tenor sax as its prime mover. Masterfully produced by pianist Herbie Hancock, the soundtrack frames Gordon with a world-class band that includes Hancock's Miles Davis alumni Wayne Shorter, Tony Williams, Ron Carter, and John McClaughlin. Providing additional star-power are guest vocalists Chet Baker, Bobby McFerrin, and Lonette McKee. Another remarkable aspect of *Round Midnight* is that all this music-making was done live on set—a first for a fictional feature film. As a bonus track, the reissue showcases Gordon in a 13-minute live version of the title song, from 1976 at the Village Vanguard. While *Round Midnight* represents the essence of organic music-making, the album to 1988's Charlie Parker bio-pic *Bird* has technology to thank for its appeal; soundtrack producer Lennie Niehaus set vintage recordings of Parker solos in newly recorded contexts with top-flight modern musicians. More successful than similar efforts at grafting Caruso vocal lines onto modern orchestrations, this strange hybrid serves as a fresh way to experience Parker's timeless art. For the soundtrack to the 1989 Thelonius Monk documentary *Straight, No Chaser*, longtime Monk producer Orrin Keepnews put together a set of live and studio rarities, plus some dialogue from the film. For its bonus track, the album includes Monk's expansive 1967 studio take on the title song. Keepnews supplies typically insightful liner notes to the reissue, as does Tavernier for *Round Midnight* and Niehaus for *Bird*.—***BB***

CONTRIBUTORS: **Bradley Bambarger, Lelia Cobo, Brian Garrity, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Michael Paoletta, Jill Pesselnick, Deborah Evans Price, Philip van Vleck, Ray Waddell.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

appeal onstage as smarmy columnist JJ Hunsecker, but nobody ever accused him of being a great singer. Brian D'arcy James and Kelli O'Hara are in fine voice, but they're still limited by the material. Songs that drive the plot or delineate character are weak and generally unmelodic, with a grating ensemble chorus adding punch but not flavor. The few songs from nightclub scenes are the best, including "I Cannot Hear the City," which could be effectively extracted for cabarets.—***WH***

R&B/HIP-HOP

★ **WILL DOWNING**
Sensual Journey
PRODUCERS: various
GRP 314589610
"Take some time and forget about time." That line from the spoken-word prologue to album track "Maybe" outlines exactly what will happen when listeners take this disc—Downing's GRP debut—for a spin. Longtime fans of the veteran vocalist's contemporary jazz-spiced R&B will revel in his cover treatment of the Main Ingredient's "Just Don't Want to Be Lonely," Quincy Jones' "If I Ever Lose This Heaven," and Michael Jackson's "I Can't Help It." Equally as potent is his signature smooth vocalizing on such original numbers as the entrancing "Bolero Nova," the playful "Don't Talk to Me Like That," and soothing lead single "Cool Water." After misstepping in 2000 with the Motown album *All the Man You Need*, Downing returns to the roots he sowed in 1998 with saxman Gerald Albright on the Verve collaboration *Pleasures of the Night*. Hopefully, with this release, newcomers will finally hear what all the fuss has been about.—***GM***

★ **BABU**
Babu the Dilated Junkie Presents Duck Season Vol. 1
PRODUCERS: various
Sequence/Ultra 8002
Following in the footsteps of labelmate Dan the Automator, Babu throws his hunting cap into the mix-CD game with *Babu the Dilated Junkie Presents Duck Season Vol. 1*. A member of both Dilated Peoples and turntable crew the Beat Junkies, Babu's reputation as a beat juggler is well known on the underground circuit. So it's no surprise that this set features a host of hip-hop heavyweights, including M.O.P. and Jurassic 5. The set opens with De La Soul's "Watch Out." Featuring Jose "Perico" Hernandez, the spicy track, which first appeared on De La Soul's *AOI: Bionix*, is driven by its funky xylophone sample. On "Duck Season," a newly recorded track, the Beatnuts team with Al Tariq for a tour de force that is further proof that the Beatnuts are quite possibly hip-hop's most underrated duo. Babu even enlists the help of Dilated Peoples on "Center of Attention," which also features Souls of Mischief and Pep Love.—***RH***

SAGE FRANCIS
Personal Journals
PRODUCERS: various
Anticon 0021
Sage Francis may not be a household name yet but it may only be a matter of time. A champion battle MC and slam poet, Francis has been creating quite a bit of buzz for himself on the underground scene. For his full-length debut, *Personal Journals*, he fuses artsy samples and witty but truthful lyrics. Many received their first introduction to Francis via his lead single, "Climb Trees," which was released last October. The jel-produced track features a snare-driven backbeat that serves as a backdrop to Francis' vivid lyrics. On the Sixtoo-produced "Crack Pipes," Francis goes from mournful to aggressive and back again. Other highlights include "Black Sweatshirt" and "Messages Sent." For more information, visit anticon.com.—***RH***

COUNTRY

★ **JIM LAUDERDALE**
The Hummingbirds
PRODUCERS: Jim Lauderdale, Tim Coats
Dualtone 01121
Highly regarded as both Jones-meets-Jagger, singer and powerful songwriter Jim Lauderdale has long had the respect of his peers while operating largely under the commercial radar. That's a shame, because he's a huge talent and offers up a bright, optimistic effort here. "Midnight Will Become Day" and "There and Back Again" are hard-charging midtempos, while "I'm Happiest When I'm Moving" and "I Know Better Now" are languid, reverb-drenched ballads; "It's a Trap" is jazzy swing and "Jacob's Ladder" is backwoods funk. "Morning" is a likable, punchy ode to easing into one's day, and the title cut melds Allman-style guitars with Appalachian drive. "Rollin' the Dice" and "New Cascade" are roadhouse rock and spiritual bluegrass, respectively. Varied but always honestly and masterfully delivered, Lauderdale has constructed another keeper.—***RW***

TONY STAMPLEY
Rebelution
PRODUCER: Tony Stampley
DreamWorks 50350
Tony Stampley dips deeply and often into the Bocephus well, but nevertheless proves a capable songwriter and singer with personality on such Dixie-fried observations as "American Offline," "Dirt Road Rock 'n' Roll," and "I Hate to See You Go (But I Love to Watch You Walk Away)." "Another Cold One" and "One Bad Habit" slice and pound with authority, but Stampley proves an emotive country balladeer on such cuts as "Dreamin' Again," the gospel-tinged "Doctor Jesus," and father/son treatise "He Never Said He Loved Me." Stampley rocks hard and with country edge, but when he steps out and shows a softer side he actually makes his case a little better. Still, if country needs anything right now it's a big ol' shot of testosterone, and Stampley proudly swaggers on such Southern rockers as "One Shot," "I Know What You've Got up Your Sleeve," "Bad Girl (Looking for a Good Time)," and the imminent hangover song "Waste of Good Whiskey." Any of these would be welcome radio relief from an endless parade of neutered love songs.—***RW***

WORLD MUSIC

★ **VARIOUS ARTISTS**
Bhangra Beatz
PRODUCERS: various
Naxos World 76012
Bhangra is the traditional folk music and dance of the Punjab region of India. A celebratory music associated with the annual harvest, its poly-rhythmic vibe, centering around the *dhol* (two-headed drum), is clearly intended to induce dancing. Immigrants brought the music to England decades ago, and Kiss Records—one of the leading South Asian labels in the U.K.—has been a prime site for bhangra artists. The tracks featured here were chosen from the sides of 10 Kiss artists and provide a fine bhangra sampler. Stylistic variations are noticeable. "Sounds From the Des," by Balbir Bittu, evinces a pronounced North African influence, while K.B. & the Gang's "Nachde Punjabi" shows an affinity for electronica and turntablism we associate with Asian underground acts such as Joi. Soni's "Doli" fuses a traditional song and a pop arrangement. Distributed by Naxos of America.—***PVV***

CLASSICAL

★ **HAYDN: Symphonies Nos. 6, 7, 8**
Freiburg Baroque Orchestra
PRODUCER: Martin Sauer
Harmonia Mundi 901767
The 31-year-old Joseph Haydn, newly engaged as vice *Kapellmeister* by the Austro-Hungarian house of Esterházy (which would employ him for much of his life), was given the compositional task of following up Vivaldi's perennial *The Four Seasons* with a sequence of symphonies evoking the times of the day. The project yielded a trio of works—Symphony No. 6 "Le Matin" (Morning), Symphony No. 7 "Le Midi" (Noon), and Symphony No. 8 "Le Soir" (Evening)—that constituted the young Haydn's boldest entry yet into the realm of orchestral composition. With the *concertante* feel of the Baroque concerto grosso, these symphonies abound in alternately graceful and energetic passages for solo string instruments and winds. A joyous character predominates, with even the lovely slow movements being more sanguine than solemn. Playing without a conductor (as Haydn led the works from the violin), the Freiburg Baroque Orchestra performs this inventive music with real zest and remarkable precision.—***BB***

CHRISTIAN

★ **GEOFF MOORE**
Beautiful Sound
PRODUCER: Brent Milligan
ForeFront 724353258627
Veteran Christian rocker Geoff Moore packs a potent emotional punch with this musically engaging and lyrically thought-provoking album. The collection is filled with such songs of encouragement and hope as the eloquent "God Believes in You" and "Surrounded," which reminds listeners that "No matter where you wander/ His love's surrounding you." "Every Word You Say" is an uptempo rocker that celebrates God's acceptance. Whether serving up a pensive ballad or jubilant rock anthem, Moore's textured, emotion-laden vocals make each song a winner—and Brent Milligan's skilled production provides the perfect framework. Highlights of *Beautiful Sound*, the bulk of which Moore co-wrote, include "The Keeper," "Swept Away," "The Artist," and the title cut.—***DEP***

ON DVD/AUDIO

QUEEN
A Night at the Opera
PRODUCERS: Roy Thomas Baker, Queen
5.1 MIX ENGINEER: Elliot Scheiner
DTSE 69286-01091

GRAHAM NASH
Songs for Survivors
PRODUCERS: Russell Kunkel, Nathaniel Kunkel, Graham Nash
5.1 MIX ENGINEER: Nathaniel Kunkel
DTSE 69286-01092

DTS Entertainment, a new label created by technology company DTS, has released two titles that will surely boost the profile of multichannel audio. One old and one new, both of these recordings are exceptional examples of how surround sound and high-resolution benefit the delivery of music in a consumer format.

Queen's 1975 masterpiece, *A Night at the Opera*, and especially the standout track, "Bohemian Rhapsody," has been the talk of

the pro audio community since engineer Elliot Scheiner and original producer Roy Thomas Baker gathered at two Los Angeles studios for the remix.

Scheiner revealed at a March preview of the DVD-Audio at New York's Hit Factory Studios that *A Night at the Opera* took eight weeks to remix; the results are nothing short of spectacular. The stunning diversity of sounds within—Brian May's sizzling guitars, Roger Taylor's agile and potent drumming, and Freddie Mercury's layers and layers of vocals—are all given their proper place in the 5.1 mix. Further, the album's stylistic diversity, from the music-hall leanings of "Lazing on a Sunday Afternoon" and the operatic "Bohemian Rhapsody" to the hard-charging rock of "Sweet Lady," is presented with greater artistic realization in this format.

The pièce de résistance, of course, is "Bohemian Rhapsody." The near-infinite layers of Mercury's vocals, May's guitar mastery, and perhaps the most intricate arrangement found in any rock'n'roll song add up to an unforgettable experience.

Significantly, Graham Nash's *Songs for Survivors* is a new recording. The veteran singer/songwriter, known for four decades of recordings with the Hollies and Crosby, Stills & Nash (CSN), as well as that group's work with Neil Young (CSNY), chose to release his latest work in the DVD-Audio format prior to the stereo CD release. With this, Nash becomes the first major artist to do so.

Surround sound has found another recording to portray more fully and accurately than two-channel delivery formats ever could: The multi-layered harmonies featured on *Songs for Survivors* fully find their mark in this setting. Surrounded by speakers, it is often difficult to know exactly from which direction a voice originates. Not that it matters; Nash, with help from vocalists David Crosby and Sidney Forest, creates a lush environment in which to lose oneself. The beautiful harmonies of CSN/CSNY are recalled throughout *Songs for Survivors*.

On examination, it becomes clear that lead vocals emanate from the front speakers, while backing vocals are heard in the rear, a technique that accomplishes Nash's desire to place the listener squarely in the middle of the action, as if he or she were a participant. And that is, after all, the purpose of DVD-Audio, as well as its video counterpart—to allow a more engrossing and authentic home entertainment experience.

Songs for Survivors shows Nash as a still-vital songwriting force. From the urgent opening track, "Dirty Little Secret," to the lovely closer, "Come With Me," it is a consistent effort from one of the more amicable 1960s veterans.

The 24-bit, 96kHz audio delivered on DVD is especially apparent on the solo acoustic guitar heard on Richard and Linda Thompson's "Pavanne." Has the ring of a vibrating sixth string ever been reproduced with this level of realism? Certainly not on CD, tape, or vinyl.

Each DVD-Audio contains additional content, including lyrics, credits, videos, and a photo gallery (Nash, an accomplished photographer, reveals work from his private collection).

CHRISTOPHER WALSH

SINGLES

Edited by Chuck Taylor

POP

▶ DISHWALLA Somewhere In the Middle (3:37)
PRODUCER: Gregg Wattenberg
WRITER: Dishwalla
PUBLISHER: not listed
Immergent 282009 (CD promo)
It was six years ago that Dishwalla was "Counting Blue Cars"—the No. 1 modern rock song of 1996. The band returns with a similarly appealing outing, "Somewhere in the Middle," a midtempo pop-rocker that showcases the grade-A vocals of lead/lyricist JR Richards, along with accomplished guitar work (and a pretty good U2 imitation) and organic percussion from his four bandmates. Richards sings with a taut edge about a relationship enduring its share of highs and lows, leaving him lodged "somewhere in the middle of us." The song is well-constructed with a headstrong melody that could easily make the grade at modern AC/adult top 40 radio if given the proper push by indie Immergent. The guys sound good—it's a pleasure to hear something new.—***CT***

★ JARS OF CLAY Fly (3:12)
PRODUCERS: Jars of Clay
WRITERS: D. Haseltine, C. Lowell, S. Mason, M. Odmark
PUBLISHERS: Bridge Building Music/Pogostick Music, BMI
Silvertone/Essential 400100 (CD promo)
Enduring Christian pop/rock quartet Jars of Clay showcases *The Eleventh Hour*, its first album since 1999, with a midtempo hot AC track that ups the ante on the band's reputation for packing meaningful messages inside singable, congenial melodies. "Fly" reflects on the true tale of two friends of the group who fell in love, only to find that the woman was stricken with cancer; the couple married and spent the rest of her life fighting, in and out of the hospital. Fortunately, the tone of the song is not as bleak, focusing on staying true to love despite the odds. The familiar vocals of Dan Haseltine add to the comfort level, along with the acoustic trimmings of keyboardist Charlie Lowell and guitarists Stephen Mason and Matt Odmark. The guys are on tour through June 1, packing in fans across the country. Good song, good exposure. It's all systems go for the Jars.—***CT***

ROLAND GIFT It's Only Money (3:54)
PRODUCERS: Roland Gift, Ben Barson, David Z
WRITERS: R. Gift, C. Sturken, E. Rogers
PUBLISHER: not listed
MCA 25686 (CD promo)
The instantly familiar voice of the Fine Young Cannibals (FYC) ends his long musical hiatus, returning from his jaunt to Hollywood, Calif., with a self-titled solo album. The set, due later this year, is preceded by this haunting cut. "It's Only Money" is considerably less playful than the peppy FYC hits of the '80s and darker than most of the other tracks on the Gift album, a curious choice to introduce the new phase of the artist's career. Still, "Money" serves as a reintroduction to the sound of Gift's falsetto, coupled with a liberal helping of synths, not to mention the rhythmic cash register, performed along the lines of Pink Floyd's "Money." Gift teams with a number of notable collaborators on this cut: David Z worked with the Cannibals, and pop mavens Carl Sturken and Evan Rogers have been a part of records for Christina Aguilera and 'N Sync. The talent is certainly in the mix; the question is how radio and the public will receive this.—***EA***

SPOTLIGHTS

CHAD KROEGER FEATURING JOSEY SCOTT Hero (3:10)
PRODUCER: Chad Kroeger
WRITER: C. Kroeger
PUBLISHERS: Warner-Tamerlane/Colpix Music, BMI; Arm Your Dillo, SOCAN
Roadrunner/Columbia/Island Def Jam/Sony Music Soundtrax 10024 (CD promo)
The *Spider-Man* franchise spins its first major success even before the flick's release with "Hero," a rock ballad of superhero proportions that is destined to saturate rock and top-40 formats like a tidal wave. Featuring the collaborative talents of Nickelback's Chad Kroeger, Saliva's Josey Scott, Soundgarden's Matt Cameron, and Theory of a DeadMan's Tyler Connolly, the track features the expected melodramatic passion of Kroeger's voice, à la "How You Remind Me"; in fact, in addition to singing the song, the hot rocker wrote, produced, and mastermind-ed the collective effort. The song's emphasis line is "I'm so high I can hear heaven," followed by an epic chorus that takes on the perils of broken love. Add to all that the backing of no fewer than four record labels—Roadrunner, Columbia, Island Def Jam, and Sony Soundtrax—and you simply can't miss. This one could give Kroeger the same kind of cachet that Rob Thomas earned through his endeavors sans Matchbox Twenty, but in any case, it will set Nickelback apart from the bountiful herd of new rock outfits elbowing for stardom. This "Hero" is heading for the top of the heap.—***CT***

ANASTACIA One Day in Your Life (3:46)
PRODUCERS: Ric Wake, Sam Watters, Louis Biancaniello
WRITERS: Anastacia, S. Watters, L. Biancaniello
PUBLISHERS: Poho Productions/Universal Music/Breathrough Creations/EMI April/S.M.Y./Sony/ATV, ASCAP
Epic Records (CD promo)
Anastacia is a shining star around most of the world, but here in her native America, the singer/songwriter sadly remains largely unknown, save for 1999's feisty throwdown "I'm Outta Love." In "One Day in Your Life," the artist

maintains her overseas reputation as a performer who's not afraid to serve up rhythmic music with enough bite to require stitches. While her voice is a millennium cross between Tina Turner and Taylor Dayne—with the sort of vocal grit that could scrub mud off the floors—her melodies are as danceable as Kylie, as vocally arousing as Celine, and as ass-slapping as Janis—and yet she's truly a singular sensation with her blend of such appealing qualities. American radio could sure use a little uptempo pop shake-up to take to the beach, particularly given that programmers shunned Cher's airwave-igniter "(This Is a) Song for the Lonely"—boo, and Anastacia is here to make the sun burn even brighter. This song is a runaway reaction record; for God's sake, just play the damn thing. From the upcoming *Freak of Nature*, already one of the year's biggest albums in Europe.—***CT***

NELLY Hot in Herre (3:50)
PRODUCERS: the Neptunes
WRITERS: C. Brown, Nelly
PUBLISHERS: Swing T Publishing o/b/o Ascent Music/Nouveau Music, BMI; Jackie Frost Music/BMG Songs/Waters of Nazareth/EMI Blackwood/Chase Chad Music/EMI April Music, ASCAP
Fo' Reel/Universal 20722 (CD promo)
After teaming with 'N Sync, Britney Spears, and Aerosmith and stealing the show on the "What's Going On?" charity single, what is there left to do for a platinum-selling rap star? If you're Nelly, fresh off a hit-making guest turn on 'N Sync's "Girlfriend" remix, you re-team with super producers the Neptunes—who also produced the aforementioned track—for the lead single from your forthcoming sophomore effort, *Nellyville*. The result is "Hot in Herre," another party anthem that will be blasting from cars and trucks all summer. The Neptunes put their usual synthed-out stamp on the track, and when combined with Nelly's sing-song swagger, you get an undeniable hit in the making. Lyrically, "Hot in Herre" isn't reinventing the wheel, but the St. Louis native's affable voice more than serves its purposes as the driver of the infectious track. With "Hot in Herre" already receiving a good deal of attention at both urban and top 40 formats, it looks to be only a matter of time before Nelly—who scored his first No. 1 with "Country Grammar"—makes his return to the top of the charts. The perfect summer anthem,"Hot in Herre" is just that—hot!—***RH***

NEW & NOTEWORTHY

AVRIL LAVIGNE Complicated (4:03)
PRODUCERS: the Matrix
WRITERS: L. Christy, S. Spock, G. Edwards, A. Lavigne
PUBLISHERS: Warner-Tamerlane/Hollylodge Music/Rainbow Fish/Mr. Spock Music, BMI; WB/Tix Music/Ferry Hill, ASCAP
Arista 5099 (CD promo)
After some downtime from the Jewel/Alanis Morissette/Sarah McLachlan-heavy days of the late '90s, along comes 17-year-old Avril Lavigne. Her arrival signals a move to a new phase of young females in pop music—as the popularity of the

teen-pop princesses wanes, a new breed of young singer/songwriters is picking up the slack. Lavigne follows recent successes Michelle Branch and Vanessa Carlton, yet her skater-chick image places her as the most youthful and wild of the three. Even at her young age, Lavigne already has created a confident sound, as evidenced on this laid-back cut. Aside from the fun image and writing her own songs, she plays a guitar, and traces of a Canadian accent surface in her ostinato-heavy vocals. Her debut album (*Let's Go*, due in stores June 4) is a pet project of Arista chief Antonio "L.A." Reid, so with this muscle behind it, all signals point to "go" for Lavigne.—***EA***

COUNTRY

▶ PHIL VASSAR American Child (3:03)
PRODUCERS: Byron Gallimore, Phil Vassar
WRITERS: P. Vassar, C. Wiseman
PUBLISHERS: EMI April/Phil Vassar Music/BMG/Mrs. Lumpkin's Poodle, ASCAP
Arista 69141 (CD promo)
Phil Vassar's self-titled debut album has been certified gold, spawned five hit singles, and earned him a nod in the top new male vocalist category at the upcoming Academy of Country Music Awards. This wonderful new single is the first taste of his forthcoming sophomore project, due on Arista in August. The track kicks off with a beautiful trill of a mandolin, then continues to build and swell. By the time the song hits the chorus, the production has escalated into a grand, sweeping backdrop that nicely complements the upbeat lyric. Listening to the song evokes the feel of sea spray on faces and the Statue of Liberty looming in the harbor. It's not an immigrant's tale though—it's a personal saga of one man's rise from nowhere Virginia to a life in the spotlight and satisfaction as a father. The lyric will kindle pride in the hearts of all who are appreciative of the freedom Americans have to pursue our dreams. It's a winning song, and, as always, Vassar turns in a personality-packed performance. Looks like there's no sophomore slump in sight for this talented singer/songwriter.—***DEP***

ROCK

BUSH Inflatable (4:04)
PRODUCERS: D. Sardy, Bush
WRITER: G. Rossdale
REMIXER: Alan Moulder
PUBLISHER: Mad Dog Winston Music, BMI
Atlantic 300784 (CD promo)
The latest single from Bush's *Golden State* disc finds the band in its mellowest mind-set yet. This ballad, heavy with a luscious string arrangement, explores the more sensitive side of Gavin Rossdale and company. Bush has successfully explored the downtempo realm in the past, on such cuts as "Letting the Cables Sleep" and "Glycerine," yet "Inflatable" presents them in sheer sweetness. Rossdale's delivery of the chorus transforms the lyrical motif in the chorus ("You're so pretty in white/Pretty when you're faithful") into a decidedly delicate soundscape, swelling with the strings and the texture of some acoustic guitar strumming. Aside from the lyric, the drama abounds with a false ending, as with the distorted string-bass introduction. "Inflatable" certainly has promise for the ballad spot on modern rock playlists this spring, but beyond that, this cut could be the one to take Bush back to mainstream radio.—***EA***

CONTRIBUTORS: Eric Aiese, Deborah Evans Price, Rashaun Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Rhythm, Rap, and The Blues™

by Gail Mitchell

NEW JUDGMENT: Judgment Records, headed by former Ruffhouse Records president/co-owner **Joe Nicolo**, has formed a joint venture with RKO Pictures, where RKO/Judgment Records will sign talent with music-to-film and film-to-music crossover potential.

Among the venture's first projects is the soundtrack to RKO Pictures' *Shade*. Distribution negotiations are in the works; the album is expected in early fall.

RKO Pictures chairman/CEO **Ted Hartley** holds the same post at RKO/Judgment; Nicolo is acting president. Former Ruffhouse execs **Thad Shirey** and **Steve Stone** are GM and legal affairs chief, respectively. Nicolo will also work as a music supervisor for RKO on select projects. RKO/Judgment will have offices in Los Angeles and Philadelphia.

Established by Nicolo in 1999, Judgment was previously affiliated with RCA. **Kris Kross** and **Ced Sinatra**, then announced as the label's first artists, are no longer with Judgment.

INDUSTRY BRIEF: **Boyz II Men** have ended their longtime management association with **Qadree El-Amin** of Southpaw Entertainment. According to a spokesperson, the group has not yet made a decision regarding a new manager. The quartet—whose Arista debut, *Full Circle*, arrives in June—recently wrapped filming of its video for lead single "The Color of Love": four separate shoots with four directors (**Benny Boom**, **Little X**, **Hype Williams**, and **Chris Robinson**) in four different locales (**Nathan Morris** in Accra, Ghana; **Michael McCary** in Jaipur, India; **Shawn Stockman** in Tokyo; and **Wanya Morris** in San Juan).

I, JOHN: The word "follow-up" is a misnomer when used in conjunction with former **Fugees** associate **John Forté's** April 23 Transparent Music release. Whereas Forté says his 1998 debut, *Poly Sci*, was "fun and flamboyant," *I, John* represents inner exploration and doubled as "therapy during my darkest hour." The sophomore set was written before his trial for drug possession. Forté was sentenced last year to 14 years in federal prison and is appealing his conviction.

Featuring guest stints by **Carly Simon** and others, the album parallels Forté's life-altering experience. The journey opens with the pivotal "What a Difference," which features a portion of the 1959 **Dinah Washington** hit. "That song set the album's tone," Forté says. "The events of one day changed my life forever." Another track, "Trouble Again" (with guest **Tricky**), also appears on Artemis' just-issued *Dark Angel* soundtrack.

"We committed to this project fully aware that John might be incarcerated, possibly for a very long time," Transparent Music co-founder **Chuck Mitchell** says. "This is a deep record that has much to say about truth *and* consequences. Frankly, John's tragic situation makes us want to hang with this project until we're satisfied that everybody who should hear it, does."

FORTÉ

I, John also finds the rapper/musician getting in touch with his singing muse. "It just so happens that the year I awaited trial opened up another voice," Forté explains. "And Carly Simon gave me the push I needed to believe enough in myself to share that voice with the world. I trusted that voice and ran with it."

REMEMBERING LISA: I join the chorus of mourners over the untimely death of **TLC's Lisa "Left Eye" Lopes**. It's always hard accepting death, especially when it's someone who still had a lot of living to do and things to accomplish.

Billboard's Words & Deeds contributor **Rhonda Baraka** knew the woman behind the media façade:

"I always enjoyed talking to Lisa. I knew I could always count on her to give it to me straight, to be totally open and honest without feeding me rehearsed PR babble. In the days since her death, news reports have referred to Lisa as the 'controversial, volatile' member of TLC. While I knew of all her exploits—indeed, the whole world did—I also knew firsthand her intelligence, vision, and compassion. In numerous interviews over the years, the well-spoken Lisa told me of her plans and dreams. She always seemed to be involved in some type of introspection; always, it seems, trying to improve herself mentally, spiritually, and physically. It's been said she often went to Honduras in search of sanctuary and peace. I pray that she has now found it."

Soul Reigns, Thanks To SPY

New Series Features Records That Are Available On CD For The First Time

BY GAIL MITCHELL

LOS ANGELES—Calling all collectors, especially those interested in classic R&B: SPY Records, an affiliate of independently owned Brunswick Records, is launching the new compilation series "Ambassador Soul Classics."

One of the key attractions of this series is that the R&B classics targeted for release are, for most part, being made available on CD for the first time. Streeting May 21, the first installment of "Ambassador Soul Classics" is derived from the Warner Music Group catalogs as part of an agreement with Rhino's special markets division. The series' initial four titles are Dionne Warwick's 1975 album *Track of the Cat*; Patti LaBelle & the Bluebelles' first Atlantic album *Over the Rainbow*; a coupling of two 1968 Atlantic albums

TARNOPOL

Ambassador SOUL CLASSICS

by the Sweet Inspirations, *Songs of Faith & Inspirations* and *What the World Needs Now Is Love*; and the Staple Singers' *Let's Do It Again*, the soundtrack to the 1975 movie starring Bill Cosby and Sidney Poitier.

Albums by Candi Staton, Debra Laws, Brenda Russell, and Change are being prepared for the next rollout. All releases feature digital 24-bit remastering, new liner notes by prominent R&B writers, and original cover art.

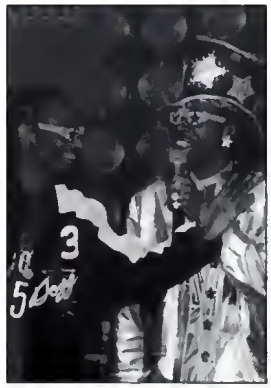
"We started this series as a reissuing of original albums from the vaults of Warner Brothers, Elektra, and Atlantic," SPY Records president Paul Tarnopol says. "Rhino does the manufacturing; we do the distribution and marketing. There's a 36-month window of opportunity for collectors. Once that time period is over, it will probably be the last time these albums will be available on CD.

"We have about 15 products cleared with Rhino right now," he continues. "As soon as we start getting those titles out there, we will approach other majors about their catalogs as well."

"Ambassador Soul Classics" is the continuation of the "Soul Classics" series launched by noted R&B author/*Billboard* contributing writer David Nathan in association with Ichiban Records in 1994. A total of 26 albums were released through Ichiban. Nathan, who penned the liner notes for the aforementioned first four titles, approached Tarnopol late last year about continuing the series.

"Through his Web site [Soulmusic.com], David had been receiving requests around the world for these and other reissues," Tarnopol adds. "We also talked to people at various retail outlets and from there figured out the most-requested titles."

Brunswick Records is also prepping additions to its "Original Soul Classics" series, culled from its own archives. Coming in June are albums by Gene Chandler (*The Girl Don't Care*), Tyrone Davis (*Turning Point*), and the Chi-Lites (*A Letter to Myself*). Earlier releases include reissues by Davis (*Can I Change My Mind*), Jackie Wilson (*Higher and Higher*), and the Artistics (*What Happened*).



Taking It to the Streets. During Nike's recent People's Jam at Southwest College in Los Angeles, youngsters were treated to a b-ball standoff between new-school rapper Snoop Dogg, left, and old-school funkster Bootsy Collins.

MAY 11 2002 Billboard HOT RAP SINGLES™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK		TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Artist
1	1		NUMBER 1 — FEELS GOOD (DON'T WORRY BOUT A THING) (TVT 2344)	3 Weeks At Number 1 — Naughty By Nature Featuring 3LW
2	3		BALLIN' BOY (ARTISTDIRECT 61027)	No Good
3	2		LIGHTS, CAMERA, ACTION! (UNIVERSAL 156252/UMRI)	Mr. Cheeks
4	9		BANG MY HIT (BRAINSTORM 20020)	Rozelly Presents Da Fam Featuring Skubie Tha Cika And Unique
5	5		OANSIN WIT WOLVEZ (FADE 342295/EMD)	Strik 9ine
6	4		MAMA'S BABY, POPPA'S MAYBE (BIGG MONY 2002)	Green Eyez
7	7		OH BOY/THE ROC (JUST FIRE) (ROC A FELLA/DEF JAM 563864*/IDJMG)	Cam'ron Featuring Juelz Santana
8	12		I NEED A GIRL (PART ONE) (BAD BOY 79436*/ARISTA)	P. Diddy Featuring Usher & Loon
9	14		PASS THE COURVOISIER PART II (J 21154*)	Busta Rhymes Featuring P. Diddy & Pharrell
10	11		WILL OESTROY (HOW YOU LOVE THAT 10121)	Lil Ru
11	13		SHAWTY (HOW YOU LOVE THAT 10122)	P-Lo Featuring Lil Ru & T. Supreme
12	6		OO YA THANG GIRL (BALLIN' 100)	Beelow
13	10		ONE MIC (ILL WILL/COLUMBIA 79722*/CRG)	Nas
14	20		PUT YO SETS UP (Z 890 2563)	Redd Eyezz Featuring Juvenile & Slanted Eyezz
15	15		DEAR GOD (RELENTLESS 0002)	Willie D
16	19		CAN I GET THAT?!!? (FANCASH 3511)	Bear Witnez!
17	22		TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY (ROC A FELLA/DEF JAM /IDJMG)	R. Kelly & Jay-Z
18			PUT IT INSIDE (TND 90412/ORPHEUS)	Won-G Featuring Da Brat
19	8		HYDE HA (GOODINVISION 90406/ORPHEUS)	Big Logic
20	17		STOP PLAYIN' (KNIGHTSTAR 922)	Levert Agee Featuring Mr. Low Down & Evol
21	21		THINK BIG (CRIMEWAVE 72002)	Crimewave
22			GRINDIN' (STAR TRACK 15870*/ARISTA)	The Clipse
23	24		SATURDAY (OOOH! OOOOH!) (DISTURBING THA PEACE/DEF JAM SOUTH 588875*/IDJMG)	Ludacris Featuring Sleepy Brown
24			FEEL THE GIRL (BEAT CLUB 497687*/INTERSCOPE)	Ms. Jade
25			STILL FLY (CASH MONEY-UNIVERSAL 860995*/UMRG)	Big Tymers

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for * Indicates unavailable, in which case, catalog number is for or respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL / Artist	PEAK POSITION
			NUMBER 1 — 7 Weeks At Number 1		
1	1	1	**FOOLISH** ● / I.GOTTI (A.DOUGLAS,J.LORENZO,M.DEBARGE,E.JORDAN)	Ashanti / MURDER INC./DEF JAM 588886*/IDJMG	1
2	2	2	**U DON'T HAVE TO CALL** ● / THE NEPTUNES (P.WILLIAMS)	Usher / ARISTA 13000*	2
3	4	7	**I NEED A GIRL (PART ONE)** ● / S.COMBS,A.WYANS,"THE HITMEN",E.FOMES,C.J.KNIGHT,M.JOAES,E.MAYFIELD,C.HAWKINS,S.RESTER,J.THOMAS	P. Diddy Featuring Usher & Loon / BAD BOY 79084/ARISTA	3
4	5	5	**PASS THE COURVOISIER PART II** ● / THE NEPTUNES,T.SMITH,P.WILLIAMS,C.HUGO	Busta Rhymes Featuring P. Diddy & Pharrell / J 21754*	4
5	3	3	**WHAT'S LUV?** ● / ROLDE,A.PARKER,R.HART,M.BENA,J.LORENZO,J.ATKINS,A.PARKER,C.ROS	Fat Joe Featuring Ashanti / TERROR SQUAD 85233*/ATLANTIC	3
6	11	11	**HALFCRAZY** ● / D.BARNES,T.HAGGINS,H.WILLIAMS,I.SOULCHILD,C.HAGGINS,I.BARNES,F.LAO	Musiq / DEF SOUL 588886* 10/IDJMG	6
7	10	9	**MAKIN' GOOD LOVE** / S.HUFF,V.HUFF,M.DAVIS,T.	Avant / MAGIC JOHNSON ALBUM CUT/MCA	7
			GREATEST GAINER / AIRPLAY		
8	12	20	**ADDICTIVE** ● / DJ QUIK,T.LARRETT,W.GRIFFIN,D.BLAKE	Truth Hurts Featuring Rakim / AFTERMATH 63710*/INTERSCOPE	8
9	8	10	**RAINY DAYZ** / I.GOTTI,J.ATKINS,T.LORENZO	Mary J. Blige Featuring Ja Rule / MCA ALBUM CUT	8
10	6	4	**I LOVE YOU** ● / BUCKWILD,S.COMBS,M.WYANS,H.JEVANS,A.BEST,M.JAMISON,J.LOPEZ,B.SPRINGSTEEN,I.HAYES	Faith Evans / BAD BOY 79425*/ARISTA	2
11	9	8	**ANYTHING** / MAYGEE,P.PADDINE,A.BEST,P.MOORE,JR.)	Jaheim Featuring Next / DIVINE MILL ALBUM CUT/WARNER BROS.	6
12	7	4	**OOPS (OH MY)** ● / TWISTA AND TIC KEYS,T.MOSLEY)	Tweet / THE GOLD MIND/ELEKTRA 67307*/EEG	1
13	13	14	**OH BOY** ● / JOE "TAZZ",C.BYES,J.SMITH,S.JAMES,A.WHITFIELD	Cam'ron Featuring Juelz Santana / ROC-A-FELLA/DEF JAM 587864*/IDJMG	13
14	15	19	**DOWN A** CHICK** ● / I.GOTTI,J.ATKINS,S.AUREL,LUSTLORENZO,T.LANE)	Ja Rule Featuring Charli "Chuck" Baltimore / MURDER INC./DEF JAM 588041*/IDJMG	14
15	16	24	**GOTS TA BE** / THE UNDERDOGS (H.MASON JR.,D.THOMAS,M.SISENKE,S.RUSSELL)	B2K / EPIC ALBUM CUT	15
16	14	12	**SATURDAY (OOOH! OOOOH!)** ● / ORGANIZED NOIZE (C.BRODIE,S.R.WADE,K.MURRAY,P.BROWN)	Ludacris Featuring Sleepy Brown / DISTURBING THA PEACE/DEF JAM SOUTH 588075*/IDJMG	10
17	18	22	**ONE MIC** / NAS,L."HUMPTY"HUNTER,JOHN[illegible],THOMPSON)	Nas / [illegible] WILL 79722*/COLUMBIA	17
18	21	26	**AWNAW** ● / J.CHAMBERS,M.FRANKLIN,W.HUGHES,M.ADAMS,V.TRISDALE,R.ANTHONY,J.CHAMBERS)	Nappy Roots / ATLANTIC 85222*	18
19	36	40	**STILL FLY** ● / M.FAGEN,B.WILLIAMS,B.THOMAS)	Big Tymers / CASH MONEY 000095*/UNIVERSAL	19
20	28	36	**FULL MOON** / M.CITY (M.CITY)	Brandy ● / ATLANTIC ALBUM CUT	20
21	17	13	**MORE THAN A WOMAN** / TIMBALAND,T.MOSLEY,S.GARRETT)	Aaliyah ● / BLACKGROUND ALBUM CUT	7
22	25	29	**SOMEONE TO LOVE YOU** / C.ROONEY,T.OLIVER,K.RODNEY)	Ruff Endz / EPIC ALBUM CUT	22
23	19	15	**LIGHTS, CAMERA, ACTION!** ● / R.KELLY,R.HARRELL,L.CASTON,A.PEREZ,F.WILSON)	Mr. Cheeks ● / UNIVERSAL 156757	1
24	20	16	**THIS WOMAN'S WORK** / MUSIZE (K.BUSH)	Maxwell / COLUMBIA EP & ALBUM CUT	16
25	30	35	**SAY I YI YI** / BEAT IN AZZ (D.ROCKAINE)	Ying Yang Twins / COLLIPARK/TVT/THE PAINT ALBUM CUT/KOCH	25
26	26	31	**WHAT IF A WOMAN** / ALLSTAR,JOE (J.THOMAS,J.SKINNER,A.GORDON)	Joe / JIVE ALBUM CUT	26
27	22	17	**NOTHING IN THIS WORLD** / S.HUFF,S.HUFF,M.DAVIS)	Keke Wyatt Featuring Avant / MCA ALBUM CUT	4
28	29	30	**WELCOME TO ATLANTA** / TEAM (B.MCCALL,D.DEAN,S.DAVIS,K.PARKER)	Jermaine Dupri & Ludacris / SO SO DEF/DISTURBING THA PEACE/DEF JAM SOUTH ALBUMS CUT/COLUMBIA	15
29	32	32	**FEELS GOOD (DON'T WORRY BOUT A THING)** ● / ALLSTAR,J.KIRSS,V.BROWN,A.GORDON,T.BEAL,D.WIGGINS,R.WIGGINS,T.CHRISTIAN,C.WHELLER,J.CAMPBELL)	Nnughty By Nature Featuring 3LW / TVT 2344	29
30	23	18	**AIN'T IT FUNNY** / J.DUPRI,C.RODNEY,D.SHEA,J.LOPEZ,C.RODNEY,I.LORENZO,J.LATIONS,CADDILLAC TAH,D.HARVEY,JR.,C.MACK)	Jennifer Lopez Featuring Ja Rule / EPIC ALBUMS CUT	4
31	27	27	**GIRLFRIEND** ● / THE NEPTUNES,J.TIMBERLAKE,C.HUGO,P.WILLIAMS)	'N Sync Featuring Nelly / JIVE 40013*	23
32	38	38	**YOU KNOW THAT I LOVE YOU** ● / A.HAWKINS,C.ABSOLAM,B.SMITH,J.HAWKINS,C.ABSOLAM,A.R.SMITH)	Donell Jones / UNTOUCHABLES 79132*/ARISTA	32
33	31	23	**ROC THE MIC** / JUSTBLAZE (G.GRANT,J.PRIDGEN,J.SMITH)	Beanie Sigel & Freeway / ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/IDJMG	16
34	43	—	**HOT IN HERRE** / THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	Nelly / FO' REEL ALBUM CUT/UNIVERSAL	34
35	24	21	**TAKE YA HOME** / THE NEPTUNES,J.DUPRI,D.DUPRI,P.WILLIAMS,C.HUGO)	Lil Bow Wow / SO SO DEF ALBUM CUT/COLUMBIA	21
36	34	34	**HOW COME YOU DON'T CALL ME** / ALICIA KEYS,K.BROTHERS (PRINCE)	Alicia Keys / J ALBUM CUT	30
37	37	37	**WISH I DIDN'T MISS YOU** ● / I.MATIAS,A.MARTIN,A.STONE,SIVLE BEATZ (A.MARTIN,I.MATIAS,L.HUFF,G.MCFADDEN,J.WHITEHEAD)	Angie Stone / J 21189*	37
38	53	58	**CALL ME** / TIMBALAND (C.KEYS,M.BELGRAVE,I.COTTI)	Tweet / THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	38
39	42	52	**I'M GONNA BE ALRIGHT** / CRUSHIN' (JEFF ROSS,K.BEAL,J.LOPEZ,C.RODNEY,T.OLIVER,L.E.COOK,J.LAPPREAD,JC CHASTEZ,S.BARNES,A.HILL,M.THOMPSON,M.MARSHALL)	Jennifer Lopez Featuring Nas / EPIC ALBUMS CUT	39
40	40	46	**I'D RATHER** / S.CRAWFORD (S.CRAWFORD)	Luther Vandross / J ALBUM CUT	40
41	41	41	**GET THIS MONEY** ● / R.KELLY,TONE,P.KELLY,S.CARTER)	R. Kelly & Jay-Z / ROC-A-FELLA/DEF JAM IBAW TAKE YOU HOME WITH ME ...IN U.S.: JIVE	41
42	33	25	**DON'T YOU FORGET IT** ● / A.HARRIS (G.LEWIS,A.HARRIS)	Glenn Lewis / EPIC 79997*	10
43	35	33	**BUTTERFLIES** / M.JACKSON,J.KUBIK,A.HARRIS,M.MYDROPOLIS)	Michael Jackson / EPIC ALBUM CUT	2
44	44	51	**PUT IT ON PAPER** / A.MIDDLETON,N.NESBITT,N.VITE,M.ORR,J.BRIEN,M.MIDDLETON)	Ann Nesby Featuring AJ Green / UNIVERSAL ALBUM CUT	44
45	55	60	**GUESS WHO'S BACK** ● / K.WEST,E.JERKINS,W.LEST,S.CARTER,D.GRANT,M.SUTTON,E.SUTTON,T.DEPENRIS)	Scarface Featuring Jay-Z & Beanie Sigel / DEF JAM SOUTH 588095*/IDJMG	45
46	39	28	**ALWAYS ON TIME** ● / I.GOTTI (J.ATKINS,S.AUREL,JUSTLORENZO)	Ja Rule Featuring Ashanti ● / MURDER INC./DEF JAM 588795*/IDJMG	1
47	47	53	**TAKE A MESSAGE** ● / R.SHANDI (R.SHANDI)	Remy Shand ● / MOTOWN 015605*	47
48	64	—	**WHY DON'T WE FALL IN LOVE** / R.HARRISON (R.HARRISON)	Amerie / RISE ALBUM CUT/COLUMBIA	48
49	45	42	**WHAT ABOUT US?** ● / R.PERKINS,R.JERKINS,K.PRATT,L.DANIELS,J.JERKINS,R.K.PAYNE,BRANTLY)	Brandy ● / ATLANTIC 85217*	3
50	49	44	**ROCK THE BOAT** / B.STEWART,T.SHAPS (S.GARRETT,R.STEWART,E.BEATS,STATIC)	Aaliyah ● / BLACKGROUND ALBUM CUT	2
51	51	59	**THE COLOR OF LOVE** / BABYFACE (BABYFACE)	Boyz II Men / ARISTA ALBUM CUT	51
52	52	50	**GIVE IT TO HER** ● / J.HARDING,G.HARDING,M.WAFFE,W.PASSLEY)	Tanto Metro & Devonte ● ● 2 HARD/SNOCKONE 81845 6 19047/AP	50
			HOT SHOT DEBUT		
53	NEW		**WITHOUT ME** / EMINEM,M.RASS,I.M.MATHERS,K.BELL,J.BASS,M.MILAREN,A.CRIDLEY,T.HORN)	Eminem / WEB/AFTERMATH ALBUM CUT/INTERSCOPE	53
54	59	77	**SONG CRY** / JUST BLAZE (S.CARTER,J.SMITH,D.CHRISS,R.JOHNSON)	Jay-Z / ROC-A-FELLA/DEF JAM ALBUM CUT/ISLAND	54
55	63	63	**I TOLD Y'ALL** ● / TIMBALAND (M.GARRETT,III,T.MOSLEY)	Petey Pablo / JIVE 40000*	55
56	48	48	**TELL ME WHAT'S IT GONNA BE** ● / J.DUPRI,B.M.CHUE,B.M.KNIGHT,●,M.KNIGHT,B.BARNES,G.WAS PROTON,JR.)	Brian McKnight Featuring Jermaine Dupri / ● MOTOWN 015589*	48
57	54	57	**BALLIN' BOY** ● / T.GALVANO,GOOD ID HILL,T.LATIMER,T.GALVIN)	No Good / ● ● ARTISTDIRECT 61022	54
58			**SOMEBODY'S GIRL** / POKE & TONE,R.KELLY,R.HART,C.S.CARTER,J.BARNES,J.C.OLIVER)	R. Kelly & Jay-Z / ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG/JIVE	58
59	60	71	**TROUBLE** / DJ QUIK (DJ QUIK,AMR)	DJ Quik Featuring AMG / EUPHONIC/LANEWAY/BUNGALO PROMO SINGLE/UNIVERSAL	59
60	56	56	**CLOSET FREAK** ● / T.CALLAWAY (T.CALLAWAY)	Cee-Lo / ● ARISTA 15088*	56
61	86	—	**GRINDIN'** ● / THE NEPTUNES (E.THORNTON,T.THORNTON,P.WILLIAMS,C.HUGO)	The Clipse / ● STAR TRACK 15078*/ARISTA	61
62	70	—	**JUST A FRIEND 2002** / W.CAMPBELL (W.CAMPBELL,M.KELLY,J.SMITH,M.HALL)	Mario / J ALBUM CUT	62
63	57	54	**TAKE YOU HOME WITH ME A.K.A. BODY** ● / POKE & TONE,R.KELLY,R.KELLY,S.CARTER,J.BARNES,J.C.OLIVER)	R. Kelly & Jay-Z / ● ROC-A-FELLA/DEF JAM 588888* 10/IDJMG/JIVE	61
64	61	61	**BE HERE** ● / R.SAADIQ,JAKE & THE PHATMAN (R.SAADIQ,E.STANDRIDGE,R.IZUNA,M.ARCHER)	Raphael Saadiq Featuring D'Angelo / ● UNIVERSAL 015788*	61
65	69	—	**2 WAY** ● / PRESIDENTIAL CAMPAIGN,MASTER P,L.J.BROWN,J.B.(BWARD)	Lil' Romeo Featuring Master P / ● NEW NO LIMIT 015832*/UNIVERSAL	65
66			**MY NECK, MY BACK (LICK IT)** / TAZ,PLAYAMAN HOUSE OL,CHAMBERS,TAZ)	Khia Featuring DSD / DIRTY D/INVI ALBUMS & SOUNDTRACK CUT/ARTEMIS	66
67	78	81	**WHOA NOW** ● / DUKE,YMAN,M.CAREN,III,RICH,R.HALL,J.BARRY,J.DURDISI)	B Rich / ● ATLANTIC 85289*	67
68	68	—	**HAPPY** / C.SANTIAGO,I.GOTTI,[illegible]	Ashanti / MURDER INC./DEF JAM ALBUM CUT/IDJMG	68
69	73	—	**DAY + NIGHT** / T.JONES,T.JONES,R.KELLY)	Isyss Featuring Jadakiss / ARISTA ALBUM CUT	69
70	74	70	**LIVE THE LIFE** / J.DUPRI,J.DUPRE,JOHNSON,T.COTTRELL,T.K.GREENE)	Fundisha / SO SO DEF ALBUM CUT/COLUMBIA	70
71	62	62	**GIVE ME THE LIGHT** ● / TROYTON,DADDY REDS (S.HENRIQUES,T.RAMI)	Sean Paul / ● ● BLACK SHADOW 63997*/AP	62
72	65	65	**OOH, AHH** / M.JEFFERSON,M.JEFFERSON,M.WALKER)	3pc / 112 ENTERTAINMENT ALBUM CUT	65
73	72	79	**STILL NOT OVER YOU** ● / A.HARRIS,V.DAVIS,A.HARRIS,J.SKINNER,N.BELTON,T.GEORGE,L.WATSON)	Exhale / ● REAL DEAL 00000/CHYRELLE	67
74	67	67	**PURPLE STUFF** ● / S.WILLIAMS,D.HAYNES,D.MONROE,S.WILLIAMS,A.JOHNSON)	Big Moe Featuring D-Gotti & Michael Wilson / ● WRECKSHOP/PRIORITY 77007*/CAPITOL	67
75	77	64	**TOLD Y'ALL** / COOL & DRE,R.TAYLOR,W.ROBERTS,A.LYONS,M.WAHNZANGI)	Trina Featuring Rick Ross / NEW LINE/SLIP 'N SLIDE SOUNDTRACK CUT/ATLANTIC	64
76	81	83	**TARANTULA** ● / S.STERLIN,M.TYLER,S.STORCH,D.MEANS)	Mystikal Featuring Butch Cassidy / ● JIVE 42999*	76
77	66	69	**WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN')** / G.LEVERT,E.NICHOLAS,G.LEVERT,E.T.NICHOLAS)	Gerald Levert / ELEKTRA ALBUM CUT/EEG	66
78	NEW		**STYLIN'** / NOT LISTED (NOT LISTED)	Foxy Brown / DEF JAM ALBUM CUT/IDJMG	78
79	71	66	**THE LIFE** / AYATOLLAH (B.STYLES,T.JAMES,ONLI,DOPPELLS,DENA)	Styles Featuring Pharoahe Monch / RAWKUS PROMO/INTERSCOPE	66
			GREATEST GAINER / SALES		
80	83	78	**I GOT IT 2** ● / D.I.M.9,R.MEDINA,B.CASEY,B.CASEY,J.DUPRI,R.M.I.&D.X.D.SCANTZ,N.JONES)	Jagged Edge Featuring Nas / ● SO SO DEF 588 [illegible]	34
81	80	72	**HEAVEN CAN WAIT** / M.JACKSON,T.RILEY,A.HEARD,N.SMITH,M.JACKSON,T.RILEY,A.HEARD,N.SMITH,E.BEAL,E.LANES,K.QUILLER)	Michael Jackson / EPIC ALBUM CUT	72
82	89	—	**BANG MY HIT** ● / INDUCE (UNDYLI DANIELS)	Rozelly Presents Da Fam Featuring Skubin Tha Cika And Uniqun / ● BRAINSTORM 20020	82
83	95	80	**NEVER AGAIN** / I.GOTTI,J.ATKINS,S.AUREL,JUSTLORENZO)	Ja Rule / MURDER INC./DEF JAM ALBUM CUT/IDJMG	70
84	58	55	**I MISS YOU** ● / KIDD KAD,E.SIMMONS,B.COLLINS)	DMX Featuring Faith Evans / ● RUFF RYDERS/DEF JAM 588824*/IDJMG	37
85	75	73	**MAMA'S BABY, POPPA'S MAYBE** ● / E.SMITH,E.SMITH,R.GIBSON,S.JORDAN,P.PETERSON)	Green Eyez / ● ● UNKG MURAY 2003	73
86	84	87	**SLOW DANCE** ● / D.PAYNE,L.MOSLEY,D.PAYNE,L.MOSLEY)	Lou Mosley / ● LINSTAR 1300	84
87	96	99	**BOOM, BOOM, BOOM** ● / MEGAHERTZ MUSIC GROUP,M.PITTS,JR.,JACKSON,R.ROBINSON)	Rob Jackson Featuring Lady May / ARISTA 15109*	87
88	76	76	**YOU'RE DA MAN** / THE LARGE PROFESSOR,N.JONES,P.MITCHELL)	Nas / ILL WILL ALBUM CUT/COLUMBIA	76
89	92	75	**FEEL THE GIRL** ● / TIMBALAND,T.MOSLEY,C.YOUNG)	Ms. Jade / ● BEAT CLUB 40000* / INTERSCOPE	52
90	90	68	**WILL DESTROY** ● / B.RITE (B.RITE)	Lil Ru / ● HOW YOU LIKE THAT 10121	68
91	79	74	**TRADE IT ALL** / DJ CLUE,DJ UD,C.CASEY,B.CASEY,J.JACKSON,E.SHAW,K.HILL)	Fabolous Featuring Jagged Edge / DESERT STORM/ELEKTRA ALBUM CUT/EEG	74
92	100	95	**CALLING MY NAME** ● / J.WIZE,D.WARSTELLER,OWENS,C.MITCHELL)	Rae With Christina Sanchez & Introducing Rhyme / ● MUSIC MIND [illegible]/EPIC/SUS	92
93	93	96	**SHAWTY** ● / MARRIST,THE GREAT,P.LOT,SUPREME,B.RU)	P-Lo Featuring Lil Ru & T. Supreme / ● HOW YOU LOVE THAT 10120	91
94	82	85	**DO YA THANG GIRL** ● / S.BEHETH (B.MOORE)	Boolow / ● BALLIN' 100	82
95	91	84	**FIRST TIME** / C.STOKES,M.GORDON,*PLATINUM-STATUS*,J.JONES,M.GORDON)	IMx / TUGBOAT/ONE LINE ALBUM CUT/WARNER BROS.	61
96	NEW		**NEVER** ● / K.ROADA,A.PEREZ,(A.PEREZ)	Amanda Perez / ● ● ● UNIVERSAL 015642	96
97	NEW		**PUT YO SETS UP** ● / BINKS COOL & ONE,U.PIERRE,T.GREY,B.MARTIN)	Redd Eyezz Featuring Juvenile & Slanted Eyezz / ● P-BO 2500	81
98	97	94	**DEAR GOD** ● / HOT TRAX,W.DENNIS,E.EDWARDS)	Willie D / ● HELLYEAH 0002	78
99			**NO HALF STEPPIN'** ● / POKE & TONE,S.J.BARNES,J.QUINEL,R.WATTS,E.GRIFFIN)	Shanissa / ● MOTOWN 015367*	99
100	98	98	**BOUGHETTO** ● / WYACHNAM (A.MELLE,W.YACHNAM)	Ali Featuring Murphy Lee / ● FO' REEL 015673*/UNIVERSAL	97

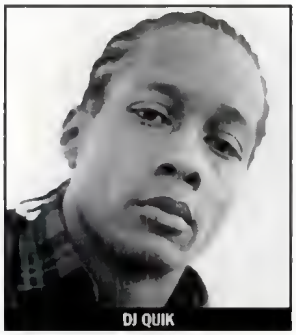
● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♥ Yellobelly availability. ● Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Platinum). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch. Indicates first full week that retail release contributes to song's peak total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi Single available. ● Cassette Single available. ● Vinyl Maxi Single available. ● Vinyl Single available. ● Cassette Maxi Single available. Catalog number is for ● * Indicates ● unavailable in which case, catalog number is for ● ● ● ● or ● respectively, based on availability. ©2002, VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio stations and a national cable panel of rock R&B/Hip-Hop music collected, compiled and provided by SoundScan® and BDS

Words &Deeds

by Rashaun Hall

QUIK COMES AGAIN: A decade deep in this business, **DJ Quik** has a pretty good idea of how things work. So it was only a matter of time before the Compton, Calif., native took matters into his own hands and started his own imprint, Euponic. Teaming with **Tony Lane** of Laneway Records and **Paul Ring** of Bungalo Records, the imprint's inaugural release will also serve as his sixth solo effort, *Under the Influence* (June 4).



DJ QUIK

"I was already recording the album before I did the Bungalo deal," Quik says. "I did the album without being under the duress of any record-company guidelines or deadlines. I did it like a free artist, like I did when I recorded my first record. Three quarters of the way through [recording], I started shopping the album, because I knew it was pretty good. As a matter of fact, it's some of my better work because of the direction I'm taking with the technology and sound, as well as the material and lyrics.

"I knew it would work better on an independent than it would on a major," Quik adds. "So I sought out some people and narrowed it down to a couple. I ended up choosing Bungalo only because those are my home boys."

Distributed through Universal Music and Video Distribution, the 14-track set features a diverse roster of guests that includes **Dr. Dre** and **Talib Kweli**.

"This record was a magnet for diversity," Quik says. "I totally appreciate what Talib does. I actually broke one of his records ["The Blast"] on my radio show in L.A. He heard about it through the grapevine, so we met and talked, and as result, we built [a relationship]. I did a record with him for his label, and he guest-starred on my first endeavor as an entrepreneur. Dre produced 'Put It on Me,' a serious record that everybody loved, and he let me put it on the album. Then there's **Pharoahe Monch**, **Shyheim**, **AMG**, **Hi-C**, **El DeBarge**—a lot of people on this record who make it what it is."

The first single from *Under the Influence* will be "Trouble." In addition to his forthcoming set, Quik is also experiencing a resurgence as a producer. As the knob-turner on "Addictive," the ultra-hot debut single from Aftermath artist **Truth Hurts**, Quik proves he still has some tricks up his sleeve—even if they stump him.

"When I first did that beat, it was so tight that I couldn't even think of what to write to it," Quik says when asked why he didn't keep the Hindi-influenced track for himself. "It was just hard to figure out. I knew it was a hit; I just didn't know what to write to it. I let a couple of friends hear it, and they were freaked out about it, too. But we still couldn't come up with anything. I gave the CD to Truth, who is like my sister, and she took it to Dre, who liked it. They took it all the way there."

PURPLE REIGN: A few weeks ago, Words & Deeds reported the signing of Houston-based rapper **Lil' Flip** to Loud (*Billboard*, Feb. 16). Well, Lil' Flip isn't the only upcoming Houston MC primed to make his hometown proud. Fellow Screwed Up Click affiliate **Big Moe** is making an impression on the hip-hop game with his recently released Wreckshop/Priority debut, *Purple World*.

Released April 23, the 22-track set features Houston's signature "screwed up" sound, which was made popular by the late **DJ Screw**.

" 'Screwed up' means 'slowed down,' " Big Moe explains. "It's just another term for slowed-down music or music on a slower tempo. It got big out here when DJ Screw came out, and a lot of people began listening to their music that way, as well as listening to the regular version."

Moe credits Screw with giving many of Houston's up-and-coming acts an opportunity to be heard. "He gave people another outlet. The majority of the people who came out through him weren't really thinking about careers in music, but messing with him, careers were made overnight. His music was going good, and people were hearing our voices on it. It gave us a chance to get known. I always wanted to be in the music business, but I was going to be a singer. When I hooked up with him, he gave me another way."

Big Moe first hooked up with Screw on the latter's *3 'N the Mornin'*. "I did a singing and rapping-type thing like Nate Dogg," Big Moe says. "I went on and took it from there. I just wanted to sing about what's going on out there instead of love ballads."

DEDICATION: This column is dedicated to the memory of my mother, **Juanita M. Hall**. Your love, wisdom, and spirit will always be with me.

MAY 11 2002 Billboard HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	**Foolish** (6 Wks at No. 1) ASHANTI (MURDER INC./DEF JAM/IDJMG)
2	2	7	**U Don't Have To Call** USHER (ARISTA)
3	4	7	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
4	3	11	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
5	5	7	**Pass The Courvoisier Part II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
6	11	3	**kallcrazy** MUSIQ (BLUE SOUL/IDJMG)
7	10	7	**Makin' Good Love** AVANT (MAGIC JOHNSON/MCA)
8	B	2	**Rainy Dayz** MARY J. BLIGE FEAT. JA RULE (MCA)
9	6	7	**I Love You** FAITH EVANS (BAD BOY/ARISTA)
10	12	3	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
11	9	3	**Anythiag** JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)
12	7	3	**Oops (Oh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
13	13	5	**Ok Boy** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
14	15	3	**Oown A** Chick** JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)
15	16	3	**Gots To Be** 112 (EPIC)
16	14	3	**Saturday (Oooh! Ooooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
17	19	2	**One Mic** NAS (ILL WILL/COLUMBIA)
18	22	2	**Awnaw** NAPPY ROOTS (ATLANTIC)
19	17	3	**More Than A Woman** AALIYAH (BLACKGROUND)
20	26	2	**Full Moon** BRANDY (ATLANTIC)
21	23	2	**Someone To Love You** RUFF ENDZ (EPIC)
22	33	2	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
23	18	3	**This Woman's Work** MAXWELL (COLUMBIA)
24	25	2	**What U A Woman** JOE (JIVE)
25	29	2	**Say I Yi Yi** YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
26	21	3	**Nothing In This World** AFRO WYATT FEAT. AVANT (MCA)
27	27	3	**Welcome To Atlanta** JERMAINE DUPRI & JANUARY'S (DEF JAM SOUTH/IDJMG)
28	20	3	**Ain't It Funny** JENNIFER LOPEZ FEAT. JA RULE (EPIC)
29	28	3	**Roc The Mic** BLAINE SKEE & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
30	41	2	**Hot In Herre** NELLY (#1/ FLEX/UNIVERSAL)
31	24	3	**Take Ya Home** LIL BOW WOW (SO SO DEF/COLUMBIA)
32	36	2	**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
33	30	3	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
34	31	3	**Don't You Forget It** GLENN LEWIS (EPIC)
35	34	3	**How Come You Don't Call Me** ALICIA KEYS (J)
36	S2	2	**Call Me** TWEET (THE GOLD MIND/ELEKTRA/EEG)
37	32	3	**Butterflies** MICHAEL JACKSON (EPIC)
38	38	3	**I'm Gonna Be Alright** JENNIFER LOPEZ FEAT. NAS (EPIC)
39	40	2	**Get This Money** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
40	35	3	**Always On Time** JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
41	39	3	**Wish I Didn't Miss You** ANGIE STONE (J)
42	37	3	**I'd Rather** LUTHER VANDROSS (J)
43	54	2	**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
44	42	2	**Put It On Paper** ANNESSEY FEAT. AL GREEN (UNIVERSAL)
45	62	2	**Why Don't We Fall In Love** AMERIE (RISE/COLUMBIA)
46	48	2	**Rock The Boat** AALIYAH (BLACKGROUND)
47	43	3	**Girlfriend** N SYNC FEAT. NELLY (JIVE)
48	53	2	**Feels Good (Don't Worry Bout A Thing)** NAUGHTY BY NATURE FEAT. 3LW (TVT)
49	45	2	**What About Us?** BRANDY (ATLANTIC)
50	49	2	**The Color Of Love** BIVE'S MEN (ARISTA)
51	47	2	**Give It To Her** TANTO METRO & DEVONTE (CHARD/SHOCKING VIBES/VP)
52	46	2	**Take A Message** MARY SAMANTHA (ARISTA/MJJ)
53	—	1	**Without Me** EMINEM (WEB/AFTERMATH/INTERSCOPE)
54	56	2	**Song Cry** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
55	61	2	**I Told Y'all** PETEY PABLO (JIVE)
56	—	1	**Somebody's Girl** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
57	57	2	**Trouble** QUIK FEAT. AMG (EUPONIC/LANEWAY/BUNGALO/INTERSCOPE)
58	51	2	**Tell Me What's It Gonna Be** BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
59	67	2	**Just A Friend 2002** MARIO (J)
60	59	2	**Closet Freak** CEE-LO (ARISTA)
61	—	1	**My Neck My Back (Lick It)** KHIA FEAT. DSD (DIRTY DUMMY/UR REMIX)
62	—	1	**Grindin'** THE CLIPSE (STAR TRACK/ARISTA)
63	70	2	**2 Way** LIL' ROMEO FEAT. MASTER P (NEW NO LIMIT/UNIVERSAL)
64	66	2	**Happy** ASHANTI (MURDER INC./DEF JAM/IDJMG)
65	72	2	**Day + Night** SYSS FEAT. JAJAKISS (ARISTA)
66	63	2	**Be Here** RAPHAEL SAADIQ FEAT. D'ANGELO (UNIVERSAL)
67	73	2	**Whoa Now** B-RICH (ATLANTIC)
68	58	2	**Give Me The Light** SEAN PAUL (BLACK SHADOW/VP)
69	60	2	**Take You Home With Me a.k.a. Body** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
70	65	2	**Ooh, Ahh** JPC (2012 ENTERTAINMENT)
71	71	2	**Live The Life** TUNDISHA (SO SO DEF/COLUMBIA)
72	64	2	**What Makes It Good To You (No Premature Lovin')** GERALD LEVERT (ELEKTRA/EEG)
73	68	2	**Purple Stuff** BIG MOE (WRECKSHOP/PRIORITY/CAPITOL)
74	—	1	**Stylin'** FOXY BROWN (DEF JAM/IDJMG)
75	69	2	**The Life** STYLES P FEAT. PHAROAHE MONCH (RAWKUS/MCA)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 123 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MAY 11 2002 Billboard HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	2	**Feels Good (Don't Worry Bout A Thing)** (Debut) NAUGHTY BY NATURE FEAT. 3LW (TVT)
2	1	3	**Girlfriend** N SYNC FEAT. NELLY (JIVE)
3	4	2	**Ballin' Boy** NO GOOD (ARTISTDIRECT)
4	3	3	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
5	6	2	**Still Not Over You** EXHALE (REAL DEAL/ORPHEUS)
6	13	2	**Bang My Hit** BAZELLY PRESENTS DA FAM (UNIVERSAL/VP)
7	7	3	**Oansia Wit Wolvez** SYRK 9INI (FADE/EMCI)
8	5	2	**Mama's Baby, Poppa's Maybe** GRITTY NYZ (BAD BOY)
9	9	2	**Slow Dance** LOU MOSLEY (HENSTAR)
10	10	2	**Oh Boy/The Roc (Just Fire)** CAM'RON, ROC-A-FELLA (J/A, UNIVERSAL/MCA)
11	17	2	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
12	19	2	**Pass The Courvoisier Part II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
13	15	2	**Will Destroy** LIL' FLIP (HOW YOU LOVE THAT)
14	11	3	**U Don't Have To Call** USHER (ARISTA)
15	16	2	**Uk Huk** B2K (EPIC)
16	21	2	**It's The Weekend** LIL' J (HOLLYWOOD)
17	22	2	**Calling My Name** BEN (MUSIC MIND/ORPHEUS)
18	18	2	**Skawty** P. LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)
19	B	2	**Oo Ya Thang Girl** BEELOW (BALLIN')
20	14	2	**One Mic** NAS (ILL WILL/COLUMBIA)
21	28	2	**Put Yo Sets Up** BEDO EYEZZ (Z-BO)
22	39	2	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
23	20	2	**Dear God** WILLIE D (RELENTLESS)
24	72	2	**I Got It 2** JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)
25	27	2	**Can I Get That?!!?** BEAR WITNEZ (EARGASM)
26	30	2	**Take You Home With Me a.k.a. Body/Get This Money** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
27	—	1	**Put It Inside** WISIN & YANDEL FEAT. DA BRAT (TNG/ORPHEUS)
28	12	3	**Hyde Ha** BIG LOGIC (GOODNIGHT/ORPHEUS)
29	32	2	**Foolish** ASHANTI (MURDER INC./DEF JAM/IDJMG)
30	24	3	**Stop Playin'** LEVERT AGET (KNOCKSTAR)
31	29	3	**Think Big** CRIMEWAVE (UNI/MCA)
32	38	2	**Griddie** THE CLIPSE (STAR TRACK/ARISTA)
33	34	2	**Saturday (Oooh! Ooooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
34	24	3	**Hush Lil' Lady** COREY FEAT. LIL ROMEO (NOONTIME/MOTOWN)
35	54	2	**Feel The Girl** MR. JADE (BEAT 4 REAL/INTERSCOPE)
36	44	2	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
37	25	3	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
38	S3	2	**Beat Your Chest!!** LIFER'S GROUP (SILVERSUN/SONEY BURKE)
39	31	3	**Oops (Oh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
40	—	1	**Soldier's Heart** R. KELLY (JIVE)
41	35	2	**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
42	23	3	**Buster** DENNIS DA MENACE (1ST AVENUE)
43	S6	2	**Tell Me What's It Gonna Be** BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
44	—	1	**Dead Light** EL P (CHOCOLATE INDUSTRIES)
45	40	2	**One More Chance/Stay With Me** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
46	46	2	**Roll Wit Me** PRETTY WILLIE (02/REPUBLIC/UNIVERSAL)
47	45	2	**Round And Round** JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
48	—	1	**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
49	49	2	**Be Here** RAPHAEL SAADIQ FEAT. D'ANGELO (UNIVERSAL)
50	36	2	**7 Days** CRAIG DAVID (WILDSTAR/ATLANTIC)
51	48	2	**Oown A** Chick** JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)
52	37	2	**Big Poppa/Warning** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
53	70	2	**Closet Freak** CEE-LO (ARISTA)
54	43	2	**Fame** GZA/GENIUS (MCA)
55	42	2	**You Gets No Love** FAITH EVANS (BAD BOY/ARISTA)
56	57	2	**Love It** BRAT (MOTOWN/TRISCOPE)
57	—	1	**Home Of The Brave** MR. LIF (DEFINITIVE JUX)
58	33	2	**Deep Space 9mm** EL P (DEFINITIVE JUX)
59	52	2	**We Got The Funk** THE NEPTUNES (LUDACRIS)
RE	50	2	**What Would You Do?** MIMS (MJJ)
61	51	2	**kallcrazy** MUSIQ (BLUE SOUL/IDJMG)
62	59	2	**No More Drama** MARY J. BLIGE (MCA)
63	66	2	**The Lyricist** J-LIVE WITH GUIDO (STEVEN HEADS/FAT BEATS)
64	55	2	**Special Delivery** Q-DEP (BAD BOY/ARISTA)
65	—	1	**Dae Big Trip** DEL THE FUNKY HOMOSAPIEN (HIERO IMPERIUM)
66	—	1	**Get Me** SHERM FEAT. BIGGA RIGGAS (DEAN'S LIST)
67	68	2	**Satisfied?** J-LIVE (COUP D'ETAT)
68	—	1	**Stick Up** ABS-ALEAT. BIG DADDY KANE (DAVE THE PANTHER BEATSMITH)
69	60	2	**What About Us?** BRANDY (ATLANTIC)
70	69	2	**Where The Party At** JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
71	67	2	**Teraotule** MYSTICAL FEAT. BUTCH CASSIDY (JIVE)
72	75	2	**I Love You** FAITH EVANS (BAD BOY/ARISTA)
73	—	1	**Revolutions Per Minute Ver. 2.0** SLUG & EL P (DEFINITIVE JUX)
74	65	2	**Peaches & Cream/Dance With Me** 112 (BAD BOY/ARISTA)
75	74	2	**Hit 'Em Up Style (Oops!)** BLU CANTRELL (RENDITION/ARISTA)

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MAY 11 2002

Billboard TOP R&B/HIP-HOP ALBUMS™

Compiled by SoundScan from a national select panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	4 Weeks At Number 1	
1	1	1		**ASHANTI** MURDER INC/DEF JAM 586630*/IDJMG (12.98/18.98)	Ashanti	1
				HOT SHOT DEBUT		
2	NEW			**CEE-LO** ARISTA 14082* (12.98/16.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2
3	NEW			**BIG MOE** WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3
4	2	2		**TWEET** ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2
5	4	4		**AVANT** MAGIC JOHNSON 112009/MCA (12.98/18.98)	Ecstasy	2
6	NEW			**RL** J 20012 (12.98/17.98)	RLEments	6
7	3	3		**R. KELLY & JAY-Z** ROC-A-FELLA/DEF JAM 586782*/JIVE/IDJMG (12.98/18.98)	The Best Of Both Worlds	1
8	8	10		**YING YANG TWINS** COLLIPARK/IN THE PAINT 83754/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
9	5	5		**LUDACRIS** ▲² DISTURBING THA PEACE/DEF JAM SOUTH 586448*/IDJMG (12.98/19.98)	Word Of Mouf	1
10	7	6		**NAPPY ROOTS** ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	3
11	6	7		**BRANDY** ▲ ATLANTIC 83450*/AG (12.98/18.98)	Full Moon	1
12	9	13		**BUSTA RHYMES** ▲ J 20009* (12.98/18.98)	Genesis	2
13	10	12		**JA RULE** ▲³ MURDER INC/DEF JAM 586433*/IDJMG (12.98/18.98)	Pain Is Love	1
14	12	8		**MARY J. BLIGE** ▲² MCA 112808* (12.98/18.98)	No More Drama (2002)	3
15	14	15		**JAHEIM** ▲ DIVINE MILL 47452*/WARNER BROS. (14.98/17.98)	[Ghetto Love]	2
16	15	17		**FAT JOE** ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6
17	11	9		**NAS** ▲ ILL WILL/COLUMBIA 85738*/CRG (12.98 EQ/18.98)	Stillmatic	1
18	13	14		**B2K** ● EPIC 85457 (12.98 EQ/18.98)	B2K	1
19	16	11		**GLENN LEWIS** EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2
20	17	16		**USHER** ▲³ ARISTA 14715* (12.98/18.98)	8701	3
21	20	18		**KIRK FRANKLIN** ● GOSPO CENTRIC 70033/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
22	22	20		**REMY SHAND** MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15
23	25	24		**ANGIE STONE** ● J 20013* (12.98/18.98)	Mahogany Soul	4
24	24	22		**ANN NESBY** IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8
25	21	27		**LIL' J** HOLLYWOOD 162222 (10.98 CD) ♦	All About J	21
26	26	29		**MYSTIKAL** ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4
27	23	21		**SHARISSA** MOTOWN 018958/UMRG (12.98/18.98)	No HoH Steppin'	7
28	19	19		**OL' DIRTY BASTARD** D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	6
29	32	34		**SIR CHARLES JONES** MARDI GRAS 1000 (10.98/19.98) ♦	Love Machine	28
30	28	25		**INFAMOUS MOBB** IM3 9209*/LANDSPEED (14.98/17.98) ♦	Special Edition	19
31	31	30		**ALICIA KEYS** ▲³ J 20002 (12.98/18.98)	Songs In A Minor	1
32	18	—		**MICHELLE WILLIAMS** MUSIC WORLD/COLUMBIA 69432/CRG (12.98 EQ/18.98)	Heart To Yours	18
33	29	26		**MAXWELL** ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
34	34	63		**WOODY ROCK** GOSPO CENTRIC 70020/ZOMBA (11.98/17.98) ♦	Soul Music	34
35	27	23		**KEKE WYATT** ● MCA 112609* (12.98/18.98)	Soul Sista	5
36	NEW			**FROST** HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#*+!	36
				GREATEST GAINER		
37	45	37		**JOE** ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3
38	33	28		**JENNIFER LOPEZ** ▲ EPIC 86399* (12.98 EQ/18.98)	J To The L-O! The Remixes	1
39	40	35		**LIL BOW WOW** ▲ SO SO DEF/COLUMBIA 90139/CRG (12.98 EQ/18.98)	Doggy Bag	2
40	36	44		**IMX** TUG 30009/NEW LINE (12.98/17.98)	IMx	26
41	46	48		**CHOOBAKKA** BIG DADDY 73002 (10.98 CD) ♦	My Time	41
42	39	39		**INDIA.ARIE** ▲ MOTOWN 013279*/UMRG (12.98/18.98)	Acoustic Soul	3
43	42	43		**N*E*R*D*** VIRGIN 11521 (10.98 CD)	In Search Of...	31
44	35	—		**BRENT JONES + T.P. MOBB** HOLY ROLLER 26323/EMI GOSPEL (11.98/16.98) ♦	beautiful	35
45	43	46		**RES** MCA 112310* (10.98/12.98) ♦	How I Do	43
46	38	41		**JAGUAR WRIGHT** MOTIVE 112663/MCA (10.98/12.98)	Denials Delusions And Decisions	16
47	30	32		**KHIA FEATURING DSD** DIRTY DOWN 46 (17.98 CD) ♦	Thug Misses	30
48	48	45		**OUTKAST** ▲ ARISTA 20002* (12.98/18.98)	Big Boi & Dre Present... OutKast	4
49	55	52		**YOLANDA ADAMS** ELEKTRA 62600/EEG (12.98/18.98)	Believe	7
50	37	50		**918** SMUGGLIN 5018 (10.98/18.98) ♦	Reincarnated	37
51	50	56		**MOBB DEEP** ● LOUD/COLUMBIA 85689*/CRG (12.98 EQ/18.98)	Infamy	1
52	59	54		**POWER HOUZE** POWER HOUZE 24562 (17.98 CD) ♦	Family Business	52
53	51	51		**JAY-Z** ▲⁶ ROC-A-FELLA/DEF JAM 586306*/IDJMG (12.98/18.98)	The Blueprint	1
54	49	40		**SOUNDTRACK** ROC-A FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)	State Property	1
55	44	36		**AALIYAH** ▲² BLACKGROUND 40062* (12.98/18.98)	Aaliyah	2
56	41	38		**FAITH EVANS** ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2
57	57	61		**LUTHER VANDROSS** ▲ J 20007 (12.98/18.98)	Luther Vandross	2
58	65	—		**Z-RO** PRESIDENTIAL 2029 (10.98 CD)	Screwed Up Click Representa	58
59	53	47		**MACK 10** CASH MONEY/UNIVERSAL 860908*/UMRG (12.98/18.98)	Bang Or Ball	4
60	66	57		**UGK** JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2
61	47	33		**KILLA BEEZ** WU TANG/IN THE PAINT 83621*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	9
62	60	58		**PETEY PABLO** ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
63	58	55		**X-ECUTIONERS** LOUD/COLUMBIA 69410*/CRG (12.98 EQ/17.98)	Built From Scratch	13
64	52	42		**SOUNDTRACK** IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	23
65	63	71		**JACKY JASPER** NUMBER 6 6001 (10.98 CD)	Keep My Shit Clean	60
66	64	72		**NELLY** ▲⁸ FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1
				PACESETTER		
67	84	79		**ORIGINAL P** WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66
68	68	65		**DMX** ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Onpressior	1
69	54	49		**MICHAEL JACKSON** ▲² EPIC 69400* (12.98 EQ/18.98)	Invincible	1
70	62	68		**CRAIG DAVID** ▲ WILDSTAR/ATLANTIC 83091*/AG (11.98/17.98)	Born To Do It	12
71	74	—		**SOUTH KAK** SOUND OF ATLANTA 0005/GRIFFIN (17.98 CD)	'Til They Get Me Gone	71
72	61	53		**COREY** NOONTIME/MOTOWN 016713/UMRG (8.98/12.98)	I'm Just Corey	33
73	69	59		**DONNIE MCCLURKIN** ▲ VERITY 43156/ZOMBA (11.98/17.98) ♦	Live In London And More...	22
74	75	95		**ANDRE WARD** ORPHEUS 70579 (10.98 CD) ♦	Feelin' You	71
75	89	—		**SKIP** UTP 98100/ORPHEUS (17.98 CD) ♦	Live From Hollygrove	38
76	77	87		**T.I.** GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
77	56	31		**SOUNDTRACK** SLIP-N-SLIDE 2001 I/NEW LINE (12.98/18.98)	All About The Benjamins	12
78	79	83		**FABOLOUS** ● DESERT STORM/ELEKTRA 62575*/EEG (12.98/18.98)	Ghetto Fabolous	2
79	67	64		**DESTINY'S CHILD** MUSIC WORLD/COLUMBIA 89431*/CRG (8.98 EQ/12.98)	This Is The Remix	19
80	85	70		**PRETTY WILLIE** SO/REPUBLIC/UNIVERSAL 016708/UMRG (14.98 CD) ♦	Enter The Life Of Suella	38
81	81	67		**JAGGED EDGE** ▲ SO SO DEF/COLUMBIA 86505*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
82	78	74		**BONEY JAMES** WARNER BROS. 48004 (17.98 CD)	Ride	27
83	86	94		**DIRTY SOUTH** HARD 2 HIT 7008/STREET LEVEL (17.98 CD) ♦	Everythang's Gon' Be Different...	51
84	76	81		**8BALL** JCOR 860064/INTERSCOPE (12.98/18.98)	Almost Famous	6
85	91	88		**MASTER P** NEW NO LIMIT/UNIVERSAL 880977/UMRG (12.98/18.98)	Game Face	12
86	88	77		**JILL SCOTT** ● HIDDEN BEACH 50151/EPIC (14.98/18.98)	Experience: Jill Scott 826+	7
87	70	62		**VARIOUS ARTISTS** NEW NO LIMIT/UNIVERSAL 883257/UMRG (12.98/18.98)	Master P Presents: West Coast Bad Boyz Poppin' Collars	28
88	NEW			**NON PHIXION** UNCLE HOWIE 9210*/LANDSPEED (17.98 CD) ♦	The Future Is Now	88
89	99	93		**PROJECT PAT** ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythanga Workie	2
90	NEW			**KHIA FEATURING DSD** DIRTY DOWN 751132/ARTEMIS (17.98 CD)	Thug Misses	90
91	82	84		**SOUNDTRACK** HYPNOTIZE MINDS/LOUD 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
92	90	76		**ICE CUBE** PRIORITY 29001*/CAPITOL (12.98/18.98)	Greatest Hits	11
93	92	—		**MR. COOP** FULTON 2001 (11.98/16.98)	The Chosen One	92
94	NEW			**VARIOUS ARTISTS** SUAVEHOUSE 73977 (10.98 CD)	The Best Of Suavehouse 2: Greatest Hits	94
95	NEW			**NATURES PROBLEM** LOW KEY 1121 (11.98/14.98)	The Future	69
96	72	69		**SADE** ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5
97	80	78		**THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS** ▲ DREAMWORKS 450091/INTERSCOPE (10.98/16.98)	Eternal	1
98	97	99		**MUSIQ SOULCHILD** ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	Aijuswanasong (I Just Want To Sing)	4
99	NEW			**JERMAINE DUPRI** SO SO DEF/COLUMBIA 85630*/CRG (12.98 EQ/18.98)	Instructions	3
100	94	—		**JIMMY SOMMERS** HIGHER OCTAVE JAZZ 10317/VIRGIN (11.98 CD)	360 Urbno Groove	94

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			NUMBER 1	1 Week At Number 1	
1	3		**THE NOTORIOUS B.I.G.** ◆ BAD BOY 73011*/ARISTA (15.98/24.98)	Life After Death	231
2	1		**2PAC** ▲⁷ DEATH ROW 63088*/KOCH (19.98/25.98)	All Eyez On Me	316
3	5		**2PAC** ▲⁵ AMARU/DEATH ROW 49000*/INTERSCOPE (19.98/24.98)	Greatest Hits	175
4	2		**THE NOTORIOUS B.I.G.** ▲² BAD BOY 73009*/ARISTA (11.98/18.98)	Ready To Die	343
5	4		**MAKAVELI** ▲² DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	202
6	6		**2PAC** ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	296
7	10		**BONE THUGS-N-HARMONY** ▲² RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	220
8	9		**NAS** ▲ COLUMBIA 57884*/CRG (7.98 EQ/11.98)	Illmatic	45
9	8		**JAY-Z** ▲ FREEZE/ROC-A-FELLA/PRIORITY 50862*/CAPITOL (10.98/16.98)	Reasonable Doubt	229
10	—		**TLC** ◆¹⁰ LAFACE 26000/ARISTA (11.98/17.98)	Crazysexycool	90
11	12		**DR. DRE** ▲⁵ AFTERMATH 490406*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	115
12	7		**MR. BIGG** WARWICK 7622 (10.98/15.98)	Only If U Knew	6
13	24		**LAURYN HILL** ▲ [illegible]	The Miseducation Of Lauryn Hill	113
14	16		**MARVIN GAYE** MOTOWN 183731/UMRG (8.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	8
15	19		**NAS** ▲² COLUMBIA 69915*/CRG (10.98 EQ/18.98)	It Was Written	82
16	11		**AL GREEN** ▲ HI/THE RIGHT STUFF 70000/CAPITOL (10.98/17.98)	Greatest Hits	374
17	13		**JAY-Z** ▲⁴ ROC-A-FELLA/DEF JAM 548472*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	81
18	14		**BOB MARLEY AND THE WAILERS** ◆¹⁰ TUFF GONG/ISLAND 848218*/IDJMG (12.98/18.98)	Legend	289
19	21		**MARY J. BLIGE** ▲³ UPTOWN 110881/MCA (8.98/11.98)	What's The 411?	116
20	—		**LUTHER VANDROSS** ● LEGACY/LV 69088/EPIC (10.98 EQ/17.98)	Greatest Hits	11
21	—		**TLC** ▲⁵ LAFACE 26000*/ARISTA (11.98/18.98)	Fanmail	60
22	17		**DR. DRE** ▲⁴ DEATH ROW 63000* (11.98/17.98)	The Chronic	274
23	15		**JUVENILE** ▲⁴ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	175
24	22		**THE JACKSON 5** MOTOWN 183284/UMRG (8.98/11.98)	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection	5
25	18		**THE TEMPTATIONS** MOTOWN 183281/UMRG (8.98/11.98)	The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 1 The 60's	10

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Beat Box™

by Michael Paoletta

CHIHUAHUAS & CHINESE NOODLES: **The B-52's** couldn't have come along at a better time. For many—including this fan, who grew up in Cleveland in the late '70s—the group not only made some of the best dance music around, it did it in a way that encouraged and embraced individuality.

WILSON

In the land inhabited by the B-52's, it was OK to follow the beat of your own drum. If you recall, it was band ringleader **Fred Schneider** who shouted on the early track "There's a Moon in the Sky (Called the Moon)": "Don't feel out of place/'Cause there are thousands of others like you."

Yes, with band members **Kate Pierson, Keith Strickland**, Schneider, **Cindy Wilson**, and her brother **Ricky** (who died of complications from AIDS in 1985) leading the way, we were free to be, you and me. And as with any band, we all had our favorite member. Mine was, and remains, Ms. Wilson, a fierce ruling diva for sure, and the singer of such gems as "Give Me Back My Man" and "Ain't It a Shame."

"Oh, those early days were special," Wilson says over lunch at a midtown Manhattan restaurant. "But at the time, I never realized our music was having such a profound effect on people and their lives. Not until much later [at the fifth annual Party out of Bounds convention held three years ago in Athens, Ga.], when fans were telling me stories, did I see what our music meant to people. It touched me and meant a lot to me."

In New York for a week of corporate-sponsored performances, the B-52's are gearing up for a fast-approaching summer tour. "We're still having a good time performing as a band," Wilson says. "Each show is like doing a somersault: You always want to get it right. And just when I think I'm getting tired of 'Rock Lobster,' I'll look out into the audience and see how such a song makes our fans all energetic and enthusiastic. Before I realize it, I'm feeling the same way as the fans."

In the fall, Warner Bros./Rhino, which released *Nude on the Moon—The B-52's Anthology* earlier this year, will begin reissuing the band's back catalog (completely remastered and with bonus material), beginning with *The B-52's*, *Wild Planet*, and *Whammy!* Yes, 25 years after making their live debut at a friend's Valentine's Day party in Athens, the band is most definitely alive and kicking.

"I'll never forget that first show," a smiling Wilson recalls. "The costumes, the wigs—it was all about having fun. We were friends having a good time." Months later, the band trekked to New York, where it played Max's Kansas City. "We were so off the map that the New York crowd didn't know what to make of us," she says. "They were fascinated, yet they maintained their posing. Fortunately, we brought along friends from Athens, who partied while we performed."

Now, after 10 offerings from the B-52's—encompassing full-length studio albums like 1986's critically misunderstood but fan favorite *Bouncing off the Satellites*, EPs, and two greatest-hits collections—Wilson, happily married with children, is embarking on the next phase of her life.

On Saturday (4), Wilson, sans bongos and tambourine, is scheduled to perform an acoustic set at Atlanta's annual Music Midtown event, which will be broadcast live via Turner South. Accompanied by a harp player and an acoustic guitarist, Wilson says she'll perform "Ain't It a Shame" (sigh), a rearranged version of "Roam," and two new self-penned songs: "Ricky" ("my spotlight song") and "Glittering Children" ("It's me being motherly and spiritual").

"With this performance, I get to stretch and mature as an artist," the singer notes. "It also gives me the opportunity to showcase my original songs—and to croon."

According to Wilson, the B-52's won't be recording a new album anytime soon. She says this is because of logistics ("We no longer all live in the same place") and the recording process ("Even though our music is very homegrown, it's actually a laborious process for us"). But she adds, "I am recording a solo album."

Doc Martin's 'Sound' Stylings Comprise New Classic Series CD

BY CRAIG ROSEBERRY

NEW YORK—There's a reason why DJ/producer/remixer Doc Martin has aligned himself with London-based Classic Recordings for the release of his new compilation, *Sounds You Can Feel*, due May 28 (one day earlier overseas) and distributed by New York-based Studio Distribution in North America.

"I was so excited and honored when Leon [Oakey, manager of the Classic label] approached me to put this mix together," Martin says. "We share a similar musical aesthetic. Classic's catalog is as diverse as the sets that I play. They gave me freedom to do whatever I felt was the perfect representation of my sound."

MARTIN

Sounds You Can Feel, the second installment in the label's trans-Atlantic DJ series (following last year's double-disc set, *Thanks for Coming By . . .*, mixed by Luke Soloman & Derrick L. Carter), is the house music mainstay's first mixed compilation since his 1996 collection, *Unlock Your Mind*, on Moonshine Music.

A musical celebration that cohesively glides through the vast panorama of dance music, *Sounds You Can Feel* is a wildly colorful and deliberately quirky, electronic-laced, soul-infused, jazz-disco confection. Much like his live DJ sets, it encapsulates Martin's utopian view of dance music: "When the music's good, it's all one and the same." Highlights include Martin's exclusive remixes of Blaze's "Lovelee Dae," Blakkat Featuring Mark Bell's "Deeper," and the Barrio Brothers Featuring Troy Dillard's "Hold On."

UNSUNG HERO

According to Martin, this beat-mixed set is the first of many planned projects between himself and Classic, whose esteemed and esoteric roster includes a diverse collection of artists, including DJ Sneak, Tiefschwarz, Isolee, and Blaze.

"Doc is an incredibly talented and eclectic DJ. We really wanted to bring him into the family fold," Oakey explains. "His sound has always avoided pigeonholing and upheld our own credo to release good, timeless music, regardless of the style."

A cornerstone of the West Coast's early-'90s seminal rave/warehouse underground scene, Martin (aka Martin Mendoza) is one of house music's most dedicated and largely unsung heroes. He maintains a demanding schedule, dividing time between his Los Angeles-based record shop/label Wax Records (which he co-owns with Chris Pochino); his family; and his recording/DJ career, which involves bi-monthly DJ residencies at London's Fabric club and at Classic's night at the End.

A few years ago, Martin's career was put on hold when he was dealt a life-threatening illness: pancreitis. Still recovering, it's Martin's enduring spirit, along with his adventurous approach to all things music, that has garnered him accolades from such formidable dance music pioneers as Danny Tenaglia, King Britt, and Josh Wink.

"We have all heard the word 'journey' used to describe the experience of listening to music played by DJs," explains Craig Richards, resident DJ at Fabric. "In the case of Doc, the word 'journey' actually has meaning, because when he plays records, the listener is taken on a journey where a variety of sounds, tempos, moods, and musical genres are experienced. It's a journey where soulful house appears to be psychedelic and where cold, bleepy electronics feel warm and welcoming."

"There's been this misconception that I'm this big rave DJ," Martin says with a laugh. "I've always found it ironic that I've been labeled that when, in reality, I was always the house DJ for the raves." This is a myth Classic hopes to dispel.

Oakey says the label will heavily market the disc with the help of street teams in key regional markets like New York; Boston; Washington, D.C.; San Francisco; and Los Angeles. "Our focus is building grassroots support from DJs, clubs, and dance/electronic music tastemakers," he notes. This will include servicing them with a DJ-friendly limited-edition triple vinyl-pack of the album.

Martin, who is managed by Amanda Eastwood of London-based Treacle Music (she also handles his international bookings; Pochino takes care of North America), will embark on a DJ tour in support of *Sounds You Can Feel*. Dates and cities were being confirmed at press time.

The Beat Box Hot Plate

• **2 Many DJ's**, *As Heard on Soulwax Pt. 2* (PIAS Recordings U.K. album). Take 45 or so musically disparate tracks, smash them into a 62-minute DJ set, and voilà, you have this mind-numbingly twisted disc. At one point, **Prince's** "Kiss" slides into **Divine's** "Step by Step," which becomes one with **Felix da Housecat's** "Silver Screen Shower Scene." At another genius moment, **Destiny's Child's** "Independent Women Part I" cavorts with **10cc's** "Dreadlock Holiday" before seamlessly colliding with **Dolly Parton's** "9 to 5." Also receiving love is **Kylie Minogue**, whose "Can't Get You out of My Head" (a hidden track) is given the electro-cution of a lifetime.

• **Brandy**, "Full Moon" (Atlantic single). U.K. production outfit **Full Intention** injects the title track from Brandy's latest album with ample house attitude, replete with a rubbery bassline and sparse piano work.

• **Mary Mary**, "In the Morning" (Columbia single). R&B/gospel duo returns with this fine preview of its forthcoming sophomore outing. Remixer **Maurice Joshua** offers two distinctly different journeys: classic (the Nu Soul mixes) and progressive (Nu NRG mixes) house, the latter tailor-made for radio and big-room clubs.

• **Anastacia**, "One Day in Your Life" (Daylight/Epic single). If that mirror ball is a bit dusty, rest assured: It won't be, after a couple spins of this disco-embellished winner. A first glimpse into the artist's second album (*Freak of Nature*, due this summer), the buoyant "One Day" receives delicious restructurings from **M*A*S*H, Almighty, Eric Kupper**, and **Hex Hector & Mac Quayle**.

• **Robert Owens**, *Love Will Find Its Way: The Best of Robert Owens* (Unisex/Demon U.K. album). Owens is one of clubland's most gifted male vocalists and one of house music's true pioneers. On this two-disc set, he is properly served. Choice cuts include "I'll Be Your Friend," "Bring Down the Walls," and "Tears," produced by, respectively, **David Morales, Larry Heard**, and **Frankie Knuckles** and **Satoshi Tomiie**.

MICHAEL PAOLETTA

Maxi-Singles Sales: Top Electronic Albums and Breakouts are compiled from a national sample of retail store, rack, mail-order and internet sales reports collected, compiled, and provided by SoundScan

Club Play

This Week	Last Week	2 Wks. Ago	Title / Imprint & Number / Promotion Label	Artist
			NUMBER 1	1 Week At Number 1
1	2	S	CAN'T STOP DANCIN' GROOVILICIOUS 266/STRICTLY RHYTHM	Inoye Day
2	3	4	ESCAPE (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
3	S	7	FIRE TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
4	7	10	THEY SAY VISION (DANCE REMIXES) MCA PROMO	Res
5	8	9	TO GET DOWN KINETIC 54713	Timo Maas
6	1	2	ALIVE EMERGE 30000/CENTAUR	Kevin Aviance
7	4	6	FLAWLESS GROOVILICIOUS 272/STRICTLY RHYTHM	The Onas
8	9	3	WISH I DIDN'T MISS YOU (THE REMIXES) J 21162	Angie Stone
9	12	21	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES) A&M PROMO/INTERSCOPE	Sheryl Crow
10	6	1	IT'S GONNA BE...(A LOVELY DAY) BEDROCK/CREDENCE 38328/NETTWERK	Brancaccio & Aisher
11	20	28	BE.ANGELED LOGIC 3000 91813/LOGIC	Jam & Spoon
12	14	20	FOR A LIFETIME (ALEX GOLD REMIX) XTRAVAGANZA IMPORT	Ascension
13	10	8	NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155929	Mary J. Blige
14	13	19	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES) HARLEQUIN 1230	Ad Finem
15	22	23	FUNNY CAR YOSHITOSHI BY/DEEP DISH	Morel
16	21	24	GET DOWN MASSIVE FREEKANOVA 1148/MAMMOTH	Freestylers
17	24	29	MINDCIRCUS (REMIXES) NETTWERK 30150	Way Out West Featuring Tricia Lee Kelshall
18	11	12	INSATIABLE (REMIXES) COLUMBIA 79708	Darren Hayes
19	25	34	THE MORE I LOVE YOU GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
20	29	40	UNDERNEATH YOUR CLOTHES (REMIXES) EPIC PROMO	Shakira
			POWER PICK	
21	39	—	DAYS GO BY CREDENCE 77713/CAPITOL	Dirty Vegas
22	26	32	WILL I? ROBBINS 73059	Ian Van Dahl
23	18	17	MOUNTAIN TOP JELLYBEAN 72542	99th Affair Featuring Latanza Waters
24	16	15	JOIN ME PRISONERS OF DANCE/24/7 87301/ARTEMIS	Lightforce
25	27	30	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX) LIMELIGHT IMPORT	Shanie Twain
26	17	18	PURPLE GOD GLASS SLIPPER 001	Anny
27	35	44	PRECIOUS HEART MOONSHINE 80403	Toll Paul
			HOT SHOT DEBUT	
28			HELLA GOOD (ROGER SANCHEZ REMIXES) INTERSCOPE PROMO	No Doubt
29	37	46	FOR ALL TIME (REMIXES) DREAMWORKS 459836	Soluna
30	30	33	HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
31	19	16	VIP MIXOLOGY 00004 PLAY	Ibize
32	42	—	BLAME GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
33	44	—	POINT OF VIEW EPIC PROMO	DB Boulevard
34	23	13	IT'S LOVE (TRIPPIN') GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
35	40	45	SOMETHING ROBBINS 72056	Lasgo
36	34	36	DISTANT PLACES WEBSTER HALL NYC 00042	Marshe
37	15	11	SONG FOR THE LONELY WARNER BROS. 42422	Cher
38	33	25	OPEN ME PROPAIN 453/CUTTING	KHZ
39	38	38	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD) SUNBURN 59000X DEGREES	Hawke Featuring Sir Adamsmasher
40	36	31	EARTH (BEN WATT REMIX) MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
41	32	26	RESURRECTION TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
42	45	—	WALKING ON SUNSHINE (METRO REMIX) EPIC PROMO	Jennifer Lopez
43	46	—	EVERYDAY 2002 (ALEX GOLD REMIX) XTRAVAGANZA IMPORT	Agnelli & Nelson
44	28	14	SLEEPING FASTER SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
45	43	42	PRAYER MTA 27731/V2	Scanners
46			COME WITH US FREESTYLE DUST/ASTRALWERKS 46436/VIRGIN	The Chemical Brothers
47			COME & GET MY LOVE CUTTING 454	Becca
48			PURIFY (GUSGUS & FADE REMIXES) WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
49			SUGARHIGH (THE REMIXES) COLUMBIA PROMO	Jade Anderson
50	31	22	AMERICANA THUMP 2315	Gerardo

Maxi-Singles Sales

This Week	Last Week	2 Wks. Ago	Title / Imprint & Number / Distributing Label	Artist
			NUMBER 1	6 Weeks At Number 1
1	1	1	SONG FOR THE LONELY WARNER BROS. 42422 ● ●	Cher
2	2	4	U DON'T HAVE TO CALL (REMIXES) ARISTA 19125 ●	Usher
3	3	2	THANK YOU (DEEP DISH REMIX) ARISTA 13898 ● ●	Dido
4	S	S	HEAVEN ROBBINS 72057 ● ●	DJ Sammy & Yanou Featuring Do
5			DAYS GO BY CREDENCE 77713/CAPITOL ●	Dirty Vegas
6	6	6	WILL I? ROBBINS 72059 ● ●	Ian Van Dahl
7	4	3	HEAVEN 24/7 72475/ARTEMIS ● ●	Eyra Gail
8	7	11	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) TVT 2314 ●	Naughty By Nature Featuring 3LW
9	9	14	BY YOUR SIDE (REMIXES) EPIC 79544 ● ●	Sade
10	8	13	IT'S LOVE (TRIPPIN') GROOVILICIOUS 274/STRICTLY RHYTHM ● ●	Andrea Brown
11			SOMETHING ROBBINS 72056 ● ●	Lasgo
12	10	9	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24559/ARISTA ● ●	Pink
13			IN MY MEMORY NETTWERK 30327 ●	DJ Tiesto
14	13	10	LIFETIME (BEN WATT REMIX) COLUMBIA 79640/CRG ● ●	Maxwell
15	16	8	CAN'T FIGHT THE MOONLIGHT (REMIXES) CURB 73095 ● ●	LeAnn Rimes
16			RESURRECTION TOMMY BOY SILVER LABEL 2356/TOMMY BOY ● ●	PPK
17	19	—	WISH I DIDN'T MISS YOU (THE REMIXES) J 21162 ●	Angie Stone
18	12	22	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. ● ●	Madonna
19	11	7	NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155929 ●	Mary J. Blige
20	15	16	WHERE THE PARTY AT (REMIXES) SO SO DEF/COLUMBIA 79605/CRG ● ●	Jagged Edge With Nelly
21			OMNIBUS ROBBINS 72050 ● ●	Laut Sprecher Featuring Katie Skate
22			SUBMARINE/DON'T WAKE ME UP INSTINCT 10000 ●	Cranes
23			CAN'T GET YOU OUT OF MY HEAD CAPITOL 77685 ●	Kylie Minogue
24	20	—	MUSIC MAVERICK 44000/WARNER BROS. ● ●	Madonna
25	22	19	STAR GUITAR FREESTYLE DUST/ASTRALWERKS 38912/VIRGIN ● ●	The Chemical Brothers

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♥ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

This Week	Last Week		Artist / Imprint & Number/Distributing Label	Title
			NUMBER 1	1 Week At Number 1
1			PET SHOP BOYS SANCTUARY 84553*	Release
2	1		SOUNDTRACK IMMORTAL 12984*/VIRGIN	Blade II
3			LOUIE DEVITO DEE VEE 6002/MUSICRAMA	Louie DeVito's Dance Factory
4			VARIOUS ARTISTS RAZOR & TIE 8145	Monster Disco
5			VARIOUS ARTISTS EPIC 85337	The Classic Chillout Album: A Collection Of Classics For A Modern World
6	6		ZERO 7 ULTIMATE DILEMMA 58914/PIAS ●	Simple Things
7	2		VARIOUS ARTISTS UNIVERSAL 017004/UMRG	Global Hits 2002
8	5		THE CHEMICAL BROTHERS FREESTYLE DUST 70027/ASTRALWERKS	Come With Us
9	4		AVALON SPARROW 51838	02/Avalon Remixed
10	3		VARIOUS ARTISTS RAZOR & TIE 8084	Pulse
11	13		ATB KONTOR 90035/RADIKAL	Dedicated
12	8		JOHNNY VICIOUS ULTRA 1111 ●	Ultra. Dance 01
13	11		DJ ENCORE MCA 019863 ●	Intuition
14	7		VARIOUS ARTISTS ROBBINS 75027	House Party (Volume One)
15			VARIOUS ARTISTS ROBBINS 75028	Best Of House Volume Two
16			SNEAKER PIMPS TOMMY BOY 81522	Bloodsport
17	9		GARBAGE ALMO SOUNDS 40011*/INTERSCOPE	Beautifulgarbage
18	10		DAVID VISAN DECIPHER 870052	Buddha-Bar IV
19	12		DIESELBOY HUMAN IMPRINT 7800/SYSTEM ●	projectHUMAN
20	16		DAFT PUNK VIRGIN 48808*	Discovery
21	14		TIMO MAAS KINETIC 54798 ●	Loud
22	17		BASEMENT JAXX XL 10122*/ASTRALWERKS ●	Rooty
23	18		DARUDE GROOVILICIOUS 168/STRICTLY RHYTHM ●	Before The Storm
24	19		VARIOUS ARTISTS ROBBINS 75025	Dance Party (Like It's 2002)
25	15		MARK FARINA OM 30205	Connect

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♦ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play

1	MORE THAN A WOMAN Aaliyah BLACKGROUND
2	STILLNESS OF HEART (REMIXES) Lenny Kravitz VIRGIN
3	IN MY MEMORY DJ Tiesto NETTWERK
4	WE GET TOGETHER HQ2/Hex Hector Present Kim Sozzi ULTRA
5	BRIGHTER DAY R.H. Factor ULTRA

Maxi-Singles Sales

1	NEVER FUCK Romanthony YOU
2	DREAM OF YOU Schiller Featuring Heppner RADIKAL
3	COME WITH US The Chemical Brothers FREESTYLE DUST/ASTRALWERKS
4	AMAZING GRACE Spiritualized ARISTA
5	FREESTYLE DISCO S.I. Futures MUTE

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Nashville Scene™

by Phyllis Stark

SONGBIRD: For a country singer, **Kelle Coffey** has a very nontraditional background. Few country artists, for example, could say they signed their first publishing deal at a kosher Chinese restaurant in Los Angeles called Ghengis Cohen.

COFFEY

During the several years Coffey lived and worked in L.A., she beefed up her résumé with such impressive credentials as singing backup for **Barbra Streisand's** millennium album and concert in Las Vegas, touring with **Melissa Manchester** as a backing vocalist, backing **Randy Newman** on the 2001 Academy Awards, and writing and performing songs for TV's *Walker, Texas Ranger*. Her recorded vocals can be heard during shows at both Walt Disney World and Disneyland, as well as in a current Disney marketing campaign.

The Oklahoma native jokes that despite a longtime dream of becoming a country singer, being "directionally challenged" caused her to move to L.A. rather than Nashville at first. But she says her time out West gave her confidence in her talents.

But after making the move to Nashville, Coffey let her country roots shine through. She began getting noticed on Music Row for both her emotional, **Faith Hill**-style vocals and her songwriting talent. The Warner/Chappell writer co-authored seven of the songs on her BNA Records debut album, *When You Lie Next to Me*, which streets May 7. The co-writes include "Outside Looking In," recorded as a duet with **Lonestar's Richie McDonald**, and the first single, "When You Lie Next to Me," which is No. 20 on the Hot Country Singles & Tracks chart.

Like many writers, Coffey's songs are autobiographical. She says, "I tend to write [about] where I am in my life." The breakup of a relationship during her senior year in college got her started with writing heartbreak songs. Now happily married, Coffey writes songs, such as the romantic "When You Lie Next to Me," that come from a place of contentment.

Coffey says that song helped her land a record deal and set the agenda for the rest of the album, which was produced by **Dann Huff**. "[RCA Label Group chairman] **Joe [Galante]** has never wavered in thinking of it as a jumping-off point," she says of the single.

Coffey describes her sound as "soulful country music and heartfelt, real songs." In selecting the tracks for her album she "wanted the songs on there that would move me and touch me. I feel like the songs are little snapshots of who I am and what's in my heart."

Coffey spent 11 weeks touring more than 100 country stations to introduce herself and promote the single. She'll spend the summer performing at station-sponsored shows and hopes to join label mate **Kenny Chesney** on tour for about 60 dates next year. They share the same manager, **Clint Higham**.

SIGNINGS: Former Giant Records artist **Clay Walker** has signed with RCA Records. In his eight years with Giant Records, Walker notched four platinum and two gold albums, according to the Recording Industry Assn. of America. On the *Billboard* Hot Country Singles & Tracks chart, Walker has had 13 top 10 singles, including six No. 1 hits. He briefly shifted to the Warner Bros. roster after sister label Giant shut down last year. Walker is now managed by **Bob Titley** of TBA Entertainment after splitting with longtime manager **Erv Woolsey** several months ago.

Veteran artist **John Anderson** has signed with Audium Records. Anderson first broke on the *Billboard* charts in 1977 on Warner Bros. and has since recorded for MCA, BNA, Mercury, and, most recently, Sony. He's notched five No. 1 singles on Hot Country Singles & Tracks. His most successful album was 1992's double-platinum *Seminole Wind*.

Lucky Dog artist **Deryl Dodd** has signed a management agreement with **Ben Ewing** of Envoy Communications and a booking agreement with the Bobby Roberts Co.

ON THE ROW: Country Radio Broadcasters (CRB) executive director **Paul Allen** has resigned, effective Aug. 18. Allen, who has been at the helm of CRB for seven years, plans to pursue a doctorate of economics degree while teaching at Middle Tennessee State University.

Pam Russell exits her position as VP of national sales at MCA Nashville, where she has worked since 1986.

Michael Gray joins the Country Music Hall of Fame and Museum as an associate editor. He was previously with Country.com.

'Stars' Pay Tribute To Willie Nelson

BY DEBORAH EVANS PRICE

NASHVILLE—"I was knocked to my knees," Mercury Nashville chairman Luke Lewis says of attending the taping of *Willie Nelson & Friends: Stars & Guitars*. "It made me feel like a fan again. I forgot all about being in the record business for a couple of hours."

Recently taped at Nashville's famed Ryman Auditorium for a two-hour special airing May 27 on the USA Network, the event featured an all-star cast paying tribute to the legendary Red-Headed Stranger. Emmylou Harris, Keith Richards, Matchbox Twenty, Jon Bon Jovi, Richie Sambora, Dixie Chicks, Ray Price, Lee Ann Womack, Toby Keith, Ryan Adams, Brian McKnight, John Hiatt, Aaron Neville, Sheryl Crow, Norah Jones; Patty Griffin, Hank Williams III, and Vince Gill participated. The calibre of talent on the guest list is a tribute to the impact the veteran singer/songwriter (who turned 69 April 30) has had on American music.

"He's been doing it longer than I've been alive," Matchbox Twenty frontman Rob Thomas says. "He's crossed so many generations, so many genres. He's one of the greatest songwriters, and he's always been a hero at taking songs he didn't write and making them his own. There's something about that voice that makes it unmistakable every time you hear it. And he writes just the most timeless songs."

The event gave participants a chance to honor Nelson and create some pretty substantial musical memories. "Jamming with Keith [Richards] was pretty fun," Adams says of performing the Rolling Stones hit "Dead Flowers" with Richards, Nelson, and Hank III. "I'm just thrilled to be a part of this whole thing . . . [Nelson] is my grandmother's favorite singer, so I was exposed to [his music] growing up . . . I don't think anybody writes songs, plays guitar, or sings like him."

Bon Jovi readily accepted an invitation to join in, calling Nelson "a legend, an icon, and a gentleman." Sambora and Bon Jovi joined Nelson to perform "You Were Always on My Mind."

"I just went with what my gut told me," Bon Jovi says of selecting the song. "It was my little way of saying I wanted to do something that Elvis did in a place where Elvis got thrown out. It was my rebellious moment."

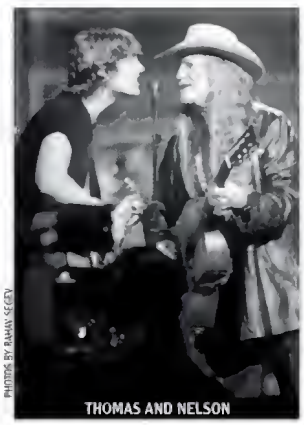
Sambora feels Nelson recorded the definitive version. "The first time I heard that song was probably when Elvis did it, but I think Willie had the most poignant effort on that piece of music," he says. "[With] his reading of it, you felt what the words meant more than anybody else who has done that particular song. Willie sings it, and the story goes right to the heart."

SMOOTH SAILING

The consensus among the packed audience was that this was the most musically satisfying and technically proficient TV taping ever done in Music City. In fact, only one song had to be repeated during the evening: Harris and Dixie Chicks doing "Roses in the Snow." But after the second performance, audience members were yelling requests to hear it again.

FROM LEFT, SAMBORA, NELSON, AND BON JOVI

Willie Nelson & Friends: Stars & Guitars was produced by USA Network and Automatic Productions. Nelson's longtime manager Mark Rothbaum served as the executive producer, with Jeb Brien as director/producer. James Stroud, principal executive of DreamWorks Records in Nashville, served as the music supervisor.



PHOTOS BY RANDY SELEY

THOMAS AND NELSON

MEMORABLE MOMENTS

According to Lewis, there were more performances than a two-hour TV show can accommodate, but the decision hasn't been made yet as to which performances will be cut from the broadcast.

"We are hopeful that we'll be able to do a DVD," Lewis says, "but we haven't gotten clearances yet. I didn't want to predicate anyone's appearance on the show with a requirement that they sign a clearance for a DVD or a record. We're waiting till we get the thing edited down, mixed, and put in a form that would be appropriate to go back to the artist and hopefully get them to agree to do a DVD . . . Then, if we really get fortunate, I think there's a record there. We just have to get clearances from a lot of labels and artists."

Participants find it hard to cite a favorite moment in the show, because there were so many musical highlights. They included Dixie Chicks and Nelson singing "Bloody Mary Morning," Nelson and Harris' tender rendering of "Till I Gain Control Again," Thomas and Nelson performing "Maria" (one of three songs Thomas wrote for Nelson's current Lost Highway album, *The Great Divide*), Nelson and McKnight on "Don't Fade Away," and Womack dueting with Nelson on "Mendocino County Line." (The last two cuts are also from the *The Great Divide*.)

Hank III has trouble picking a favorite moment. "I really liked Aaron Neville's performance," he says. "As a singer, everything that he is pulling off is pretty amazing. Seeing Ray [Price] and Willie together again is really cool. And Norah Jones, I really like her voice too. It's just hard to say, because there's so much talent."

Meanwhile, Hank III earned praise from Nelson. "I hadn't heard Hank III before this thing, and I was impressed by him," says Nelson, who also admits it was hard to cite a favorite moment during the show. "I love 'Dead Flowers,' 'Till I Gain Control Again,' 'Angel Flying Too Close to the Ground.' There's a lot of good ones."

"Singing with Willie and watching Willie and Emmylou Harris was pretty amazing, and I was really taken aback by Lee Ann Womack's 'Crazy.' She did a really great job with that," Thomas says, adding that Nelson was the glue that bound so many artists from different genres. "It's kind of like the Beatles. You can't find any genre where somebody is not a Beatle fan almost, and it's the same way with Willie."

Bon Jovi agrees. "When I met him for the first time in '85, the beginning of my career, he treated me like I was a major superstar, when we were just an opening act in a little rock band. All these years later, he treats you just the same.

"He respects you just the same if you are a big star or not," he continues. "He feels an affinity with anybody who plays a guitar. He's just an easy-going kind of guy. I'm sure somewhere deep in his heart, he knows who he is, but he never, never once behaves like that. He just loves to sing and play. He's inspired by young guys and old guys and new guys and rock guys. That's really something to look up to."

Billboard® TOP COUNTRY ALBUMS™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	1 Week At Number 1	
1			**KENNY CHESNEY** BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
2	1	1	**SOUNDTRACK** ▲[2] LOST HIGHWAY 170[illegible]/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
3	2	2	**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 67029/RLG (12.98/18.98)	Drive	1
4	3	3	**RASCAL FLATTS** ▲ LYRIC STREET 16504/HOLLYWOOD (11.98/18.98) ●	Rascal Flatts	3
5	4	10	**BRAD PAISLEY** ● ARISTA NASHVILLE 67003/RLG (11.98/17.98)	Part II	3
6	6	5	**TOBY KEITH** ▲ DREAMWORKS 450259/INTERSCOPE (12.98/18.98)	Pull My Chain	1
7	5	4	**VARIOUS ARTISTS** ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2
8	7	7	**TIM MCGRAW** ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
			GREATEST GAINER		
9	10	18	**TIM MCGRAW** ▲[3] CURB 77878 [illegible]	Greatest Hits	1
10	14	16	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
11	8	8	**SOUNDTRACK** ▲[4] CURB 78703 (11.98/17.98)	Coyote Ugly	1
12	9	12	**TRAVIS TRITT** ▲ COLUMBIA 62105/SONY (11.98 EQ/17.98)	Down The Road I Go	8
13	17	21	**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
14			**KEVIN DENNEY** LYRIC STREET 16[illegible]/HOLLYWOOD (12.98 CD) ●	Kevin Denney	14
15	13	11	**MARTINA MCBRIDE** ▲ RCA 67012/RLG [illegible]	Greatest Hits	1
16	15	15	**ALISON KRAUSS + UNION STATION** ● ROUNDER 616[illegible]/DUALG (11.98/17.98)	New Favorite	3
17	12	17	**WILLIE NELSON** LOST HIGHWAY 170231/MERCURY (12.98/18.98)	The Great Divide	5
18	16	13	**GARTH BROOKS** ▲[2] CAPITOL 31330 (10.98/16.98)	Scarecrow	1
19	18	19	**BROOKS & DUNN** ▲ ARISTA NASHVILLE [illegible]/RLG (12.98/18.98)	Steers & Stripes	1
20	19	20	**LONESTAR** ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
21	11	6	**TOMMY SHANE STEINER** RCA 63041/RLG (16.98 CD)	Then Come The Night	6
22	20	27	**TRICK PONY** ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
23	21	22	**GEORGE STRAIT** MCA NASHVILLE 170290 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
24	22	25	**CHRIS CAGLE** ● CAPITOL 34170 (10.98/17.98) ●	Play It Loud	19
25	26	24	**STEVE HOLY** CURB 77972 (11.98/17.98) ●	Blue Moon	7
26	24	26	**JO DEE MESSINA** ▲ CURB 77977 (11.98/17.98)	Burn	1
27	23	23	**LEANN RIMES** ● CURB 78738 (11.98/17.98)	I Need You	1
28	28	28	**GEORGE STRAIT** ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
29	25	14	**CHRIS LEDOUX** CAPITOL 34571 (10.98/17.98)	After The Storm	14
30	32	34	**CAROLYN DAWN JOHNSON** ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
31	31	29	**SARA EVANS** ▲ RCA 67964/RLG [illegible]	Born To Fly	6
32	27	9	**STEVE EARLE** E-SQUARED 751128/ARTEMIS (10.98 CD)	Sidetracks	9
33	34	38	**LEE ANN WOMACK** ▲[2] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1
34	35	31	**VARIOUS ARTISTS** TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
35	30	32	**KASEY CHAMBERS** WARNER BROS. 48078 (10.98 CD) ●	Barricades & Brickwalls	13
36	40	39	**TRACE ADKINS** CAPITOL 30618 (10.98/17.98)	Chrome	4
37	37	36	**CYNDI THOMSON** [illegible]	My World	7
38	33	30	**VARIOUS ARTISTS** RAZOR & TIE 83044 (18.98 CD)	Forever Country	18
39	29	—	**STEVE AZAR** MERCURY 170289 (11.98/17.98) ●	Waitin' Da Joe	29
40	36	33	**REBA MCENTIRE** ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1
41	39	37	**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
42	43	43	**BLAKE SHELTON** WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
43	41	41	**PAT GREEN** REPUBLIC 015018/UNIVERSAL (8.98/14.98)	Three Days	7
44	42	42	**CHELY WRIGHT** MCA NASHVILLE 170219 (11.98/17.98)	Never Love You Enough	4
45	38	35	**SOUNDTRACK** COLUMBIA 89403/CRG (12.98 EQ/16.98)	We Were Soldiers	14
46	50	53	**TRACY BYRD** RCA 67029/RLG (11.98/17.98)	Ten Rounds	12
47	46	46	**HANK WILLIAMS III** CURB 78720 (17.98 CD) ●	Lovesick Broke & Driftin'	17
48	45	45	**VARIOUS ARTISTS** ROUNDER 616018 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
			PACESETTER		
49	63	44	**WAYLON JENNINGS** BMG HERITAGE/RCA 68788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
50	49	50	**PATTY LOVELESS** EPIC 85051/SONY (11.98 EQ/17.98)	Mountain Soul	19
51	48	48	**ALAN JACKSON** ▲ ARISTA NASHVILLE 68335/RLG (12.98/18.98)	When Somebody Loves You	1
52	47	49	**HANK WILLIAMS JR.** CURB 78725 (7.98/17.98)	Almeria Club	9
53	44	40	**THE CHARLIE DANIELS BAND** SPARROW 51908 (19.98/28.98)	How Sweet The Sound – 25 Favorite Hymns And Gospel Greats	40
54	51	47	**CLINT BLACK** RCA 67005/RLD (12.98/18.98)	Greatest Hits II	8
55	52	56	**JAMIE O'NEAL** ● MERCURY 170122 (11.98/17.98) ●	Shiver	14
56	58	55	**DIAMOND RIO** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
57	62	63	**RODNEY CARRINGTON** CAPITOL 24827 (10.98/17.98) ●	Morning Wood	18
58	56	65	**TAMMY COCHRAN** EPIC 90736/SONY (7.98 EQ/11.98) ●	Tammy Cochran	27
59	55	52	**JOHNNY CASH** LEGACY/COLUMBIA 86750/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
60	53	51	**RAY STEVENS** CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29
61	60	60	**MONTGOMERY GENTRY** COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
62	54	61	**JESSICA ANDREWS** ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
63	59	58	**DAVID BALL** DUALTONE 01194/RAZOR & TIE (11.98/17.98)	Amigo	11
64	57	54	**VARIOUS ARTISTS** TIME LIFE 18004 (17.98 CD)	Classic Country: Great Story Songs	28
65	64	62	**TRISHA YEARWOOD** MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
66	61	59	**LORRIE MORGAN** IMAGE 1305 (17.98 CD)	The Color Of Roses	37
67			**TRAVIS TRITT** WARNER BROS. 78295/RHINO (17.98 CD)	The Lovin' Side	59
68	66	66	**JOHN MICHAEL MONTGOMERY** WARNER BROS. 48234/WRN (17.98 CD)	Love Songs	27
69	65	57	**MINDY MCCREADY** CAPITOL 25931 (10.98/17.98)	Mindy McCready	29
70	73	64	**RICKY SKAGGS & FRIENDS** LYRIC STREET 16503/HOLLYWOOD (10.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
71	69	—	**ROY ORBISON** TVT 6024 (7.98/11.98)	20 Golden Hits	69
72	68	68	**MARK MCGUINN** VFR 734757 (10.98/16.98) ●	Mark McGuinn	18
73			**VARIOUS ARTISTS** BMG HERITAGE 43869/RCA (13.98 CD)	Bona Fide Bluegrass & Mountain Music	73
74	75	67	**EARL SCRUGGS AND FRIENDS** MCA NASHVILLE 170180 (11.98/18.98) ●	Earl Scruggs And Friends	39
75			**KENNY ROGERS** ONE 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	73

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[3] Certification of 400,000 units (Multi- Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	5 Weeks At Number 1	
1	1	**DIXIE CHICKS** ▲[3] MONUMENT/SONY (12.98 EQ/18.98)	Fly	139
2	2	**NICKEL CREEK** ● SUGAR HILL 3909 (16.98 CD) ●	Nickel Creek	73
3	15	**THE NITTY GRITTY DIRT BAND** ● CAPITOL 23140 [illegible] CD	Will The Circle Be Unbroken	27
4	4	**SHANIA TWAIN** ◆[7] MERCURY 536001 (12.98/18.98)	Come On Over	234
5	3	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 42026/MCA (2.98/6.98)	Heartaches	176
6	5	**DIXIE CHICKS** ◆[7] MONUMENT 68185/SONY (10.98 EQ/17.98) ●	Wide Open Spaces	222
7	6	**BROOKS & DUNN** ▲[7] ARISTA NASHVILLE 19052/RLG (12.98/18.98)	The Greatest Hits Collection	241
8	7	**GARY ALLAN** ▲ MCA NASHVILLE 170102 (11.98/17.98)	Smoke Rings In The Dark	125
9	13	**FAITH HILL** ▲ WARNER BROS. /WRN (12.98/18.98)	Breathe	129
10	9	**WILLIE NELSON** ● LEGACY/COLUMBIA 69332/SONY (7.98 EQ/11.98)	16 Biggest Hits	190
11	10	**ALAN JACKSON** ▲[3] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	340
12	8	**HANK WILLIAMS JR.** ▲[3] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	411
13	11	**JOHNNY CASH** ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	160
14	14	**WILLIE NELSON** RCI MUSIC 0295 (4.98 CD)	Greatest Hits – Live In Concert	3
15	12	**TOBY KEITH** ▲ [illegible]	Greatest Hits Volume One	178
16	16	**WAYLON JENNINGS** ▲ RCA 6[illegible] (7.98/11.98)	Greatest Hits	158
17	19	**ALISON KRAUSS** ▲[4] ROUNDER 616125*/UNIVERSAL (11.98/17.98) ●	Now That I've Found You: A Collection	267
18	—	**TRAVIS TRITT** ▲ WARNER BROS. 46801/WRN (10.98/17.98)	Greatest Hits – From The Beginning	277
19	17	**THE JUDDS** CURB 77985 (7.98/11.98)	Number One Hits	94
20	20	**JOHN DENVER** MADACY 4750 (5.98/9.98)	The Best Of John Denver	200
21	24	**TIM MCGRAW** ▲[4] CURB 77886 (7.98/11.98)	Everywhere	199
22	21	**GARTH BROOKS** ◆[4] CAPITOL 97424 (19.98/26.98)	Double Live	180
23	18	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	607
24	23	**VARIOUS ARTISTS** MADACY 4170 (5.98/13.98)	Country Gospel	2
25	22	**WAYLON JENNINGS** RCA 66849/RLG (4.98/9.98)	Super Hits	14

● Albums with the greatest sales gains this week. Catalog albums are 2-year (or more) titles that have fallen below No. 100 on The Billboard 200 or treasures of older albums. Total Chart Weeks column reflects cumulative weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[3] Certification of 400,000 units (Multi- Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Billboard HOT COUNTRY™ SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 140 Country stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

BDS

THIS WEEK	LAST WEEK	2 WKS AGO		TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1		**MY LIST** J.STROUD T.KEITH (T.JAMES,R.BISHOP)	**Toby Keith** DREAMWORKS ALBUM CUT	1
2	2	5		**DRIVE (FOR DADDY GENE)** K.STEGALL (A.JACKSON)	**Alan Jackson** ● ARISTA NASHVILLE 69129	2
3	4	6		**WHAT IF SHE'S AN ANGEL** J.RITCHEY (B.WAYNE)	**Tommy Shane Steiner** ● RCA 69130	3
4	3	2		**YOUNG** N.WILSON,B.CANNON,K.CHESNEY (C.WISEMAN,N.SHERIDAN,S.MCEWAN)	**Kenny Chesney** ● BNA 69131	2
5	7	10		**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.VAN HOY (S.AZAR,J.YOUNG R.C.BANNON)	**Steve Azar** ● MERCURY 172230	5
6	5	3		**THAT'S WHEN I LOVE YOU** B.GALLIMORE,P.VASSAR (P.VASSAR,J.WOOD)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	3
7	6	4		**I'M MOVIN' ON** M.BRIGHT,M.WILLIAMS (P.WHITE,D.V.WILLIAMS)	**Rascal Flatts** LYRIC STREET ALBUM CUT	4
8	9	11		**LIVING AND LIVING WELL** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIRO)	**George Strait** ● MCA NASHVILLE 172238	8
9	8	9		**MODERN DAY BONNIE AND CLYDE** B.J.WALKER,JR.,T.TRITT (W.ALDRIDGE,J.LEBLANC)	**Travis Tritt** COLUMBIA ALBUM CUT	8
10	10	13		**I SHOULD BE SLEEPING** J.KING,J.STROUD (L.DREW,S.SMITH)	**Emerson Drive** ● ● DREAMWORKS 450362	10
11	14	17		**I'M GONNA MISS HER (THE FISHIN' SONG)** F.ROGERS (B.PAISLEY,F.ROGERS)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	11
12	13	14		**I DON'T WANT YOU TO GO** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.POLK)	**Carolyn Dawn Johnson** ● ARISTA NASHVILLE 69133	12
13	11	7		**BLESSED** M.MCBRIDE,P.WORLEY (H.LINDSEY,T.VERGES,B.JAMES)	**Martina McBride** ● RCA 69135	1
14	12	8		**I BREATHE IN, I BREATHE OUT** C.LINDSEY (C.CAGLE,J.ROBBINS)	**Chris Cagle** ● CAPITOL 77696	1
15	15	16		**NOT A DAY GOES BY** D.HUFF (S.DIAMOND,M.BERRY)	**Lonestar** ● BNA 69134	15
16	17	18		**THAT'S JUST JESSIE** L.REYNOLDS (K.DENNEY,K.PHILLIPS,P.J.MATTHEWS)	**Kevin Denney** ● LYRIC STREET 164063	16
17	19	23		**JUST WHAT I DO** C.HOWARD (L.DEAN,K.BURNS)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	17
18	20	22		**I CRY** B.CHANCEY (M.SELBY,T.SILLERS)	**Tammy Cochran** EPIC ALBUM CUT	18
19	18	15		**GOOD MORNING BEAUTIFUL** W.C.RIMES (Z.LYLE,T.CERNEY)	**Steve Holy** CURB ALBUM & SOUNDTRACK CUT	1
20	21	24		**WHEN YOU LIE NEXT TO ME** — AIRPOWER D.HUFF (K.COFFEY,T.HARMON,J.D.MARTIN)	**Kellie Coffey** BNA ALBUM CUT	20
21	22	27		**THE ONE** T.BROWN,M.WRIGHT (K.MANNO,B.LEE)	**Gary Allen** ● MCA NASHVILLE 172232	21
22	23	25		**MENDOCINO COUNTY LINE** M.SERLETIC (B.TAUPIN,M.SERLETIC)	**Willie Nelson Duet With Lee Ann Womack** LOST HIGHWAY ALBUM CUT/MERCURY	22
23	24	28		**TONIGHT I WANNA BE YOUR MAN** D.MALLOY (R.RUTHERFORD,T.VERGES)	**Andy Griggs** ● RCA 69132	23
24	25	29		**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** DREAMWORKS ALBUM CUT	24
25	27	31		**HELP ME UNDERSTAND** D.HUFF,C.FARREN,S.MAC,W.NECTOR)	**Trace Adkins** CAPITOL ALBUM CUT	25
26	31	39		**MY HEART IS LOST TO YOU** K.BROOKS,R.DUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	26
27	29	30		**GET OVER YOURSELF** D.HUFF,SHEDAISY (K.OSBORN,M.HUMMON)	**SheDaisy** LYRIC STREET ALBUM CUT	27
28	30	33		**I KEEP LOOKING** S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	**Sara Evans** RCA ALBUM CUT	28
29	32	34		**BEFORE I KNEW BETTER** B.J.WALKER,JR. (B.SIMPSON,D.LEE)	**Brad Martin** EPIC ALBUM CUT	29
30	33	32		**GOODBYE ON A BAD DAY** M.WRIGHT (S.LAWSON,M.A.PETERS)	**Shannon Lawson** ● MCA NASHVILLE 172233	30
31	34	36		**SHE WAS** B.J.WALKER,JR. (N.COTY,J.MELTON)	**Mark Chesnutt** COLUMBIA ALBUM CUT	31
32	36	41		**OL' RED** B.BRADDOCK (M.SHERRILL,D.GOODMAN,J.BOHAN)	**Blake Shelton** ● WARNER BROS. 15710/WRN	32
33	35	38		**THE IMPOSSIBLE** B.ROWAN (R.LOVELACE,T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH ALBUM CUT	33
34	37	44		**TEN ROUNDS WITH JOSE CUERVO** B.J.WALKER,JR. (C.BEATHARD,M.KEENEY,M.CANNON-GOODMAN)	**Tracy Byrd** RCA ALBUM CUT	34
35	28	21		**SQUEEZE ME IN** A.REYNOLDS (G.NICHOLSON,D.MCCLINTON)	**Garth Brooks Duet With Trisha Yearwood** CAPITOL/MCA NASHVILLE ALBUMS CUT	16
36	39	40		**CHASIN' AMY** D.HUFF,B.JAMES (B.JAMES,T.VERGES)	**Brett James** ARISTA NASHVILLE ALBUM CUT	36
37	40	42		**DON'T WASTE MY TIME** B.CHANCEY,LITTLE BIG TOWN (LITTLE BIG TOWN,J.KELLEY,C.MILLS)	**Little Big Town** MONUMENT ALBUM CUT	37
38	42	45		**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	38
39	46	51		**I'M GONE** P.WORLEY,T.L.JAMES (K.RICHEY,C.PROPHET)	**Cyndi Thomson** CAPITOL ALBUM CUT	39
40	38	37		**THREE DAYS** S.LADANYI (P.GREEN,R.FOSTER)	**Pat Green** REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	36
41	41	43		**FRANTIC** K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	**Jamie O'Neal** MERCURY ALBUM CUT	41
42	44	54		**BARBED WIRE AND ROSES** P.WORLEY (S.LOCKE,M.SELBY,T.SILLERS)	**Pinmonkey** BNA ALBUM CUT	42
43	43	46		**MINIVAN** R.KINGERY,S.WHITEHEAD (S.WHITEHEAD,R.KINGERY)	**Hometown News** VFR ALBUM CUT	43
44	48	49		**IF THAT AIN'T COUNTRY** B.TERRY (A.SMITH,J.STEELE)	**Anthony Smith** MERCURY ALBUM CUT	44
				HOT SHOT DEBUT		
45				**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	**Martina McBride** RCA ALBUM CUT	45
46	47	48		**UNTIL WE FALL BACK IN LOVE AGAIN** J.MIEBANK (P.DOUGLAS,J.CARSON,J.WEATHERLY)	**Jeff Carson** CURB ALBUM CUT	46
47	55	—		**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	47
48	60	—		**COUNTRY BY THE GRACE OF GOD** R.WRIGHT,C.CAGLE (C.CAGLE,M.J.GREENE,B.WAYNE)	**Chris Cagle** ● CAPITOL 77696	48
49	53	—		**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA ALBUM CUT	49
50	49	53		**HARDER CARDS** J.GUESS,J.CHEMAY,K.ROGERS (C.WISEMAN,M.HENDERSON)	**Kenny Rogers** DREAMCATCHER ALBUM CUT	49
51	52	59		**REAL BAD MOOD** M.T.BARNES (L.SATCHER,D.POYTHRESS)	**Marie Sisters** REPUBLIC ALBUM CUT/UNIVERSAL	51
52	56	57		**LOOK AT ME NOW** S.MANDILE (S.MANDILE,S.MCCLINTOCK)	**Sixwire** WARNER BROS. ALBUM CUT/WRN	52
53	45	52		**ALMOST THERE** C.BROOKS (D.KAISER,J.GREENE,J.RAWLINS)	**Gabbie Nolen** ● REPUBLIC 015736/UNIVERSAL	45
54	50	60		**I'LL TAKE LOVE OVER MONEY** A.TIPPIN,B.WATSON,M.BRADLEY,B.DIPIERO,T.MULLINS)	**Aaron Tippin** LYRIC STREET ALBUM CUT	50
55	58	—		**GOING AWAY** B.GALLIMORE,T.MCGRAW (A.CLARK)	**The Clark Family Experience** CURB ALBUM CUT	55
56				**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE ALBUM & SOUNDTRACK CUT	56
57	59	56		**THE LIGHTHOUSE'S TALE** A.KRAUSS (A.MCKENZIE,C.TWILE)	**Nickel Creek** SUGAR HILL ALBUM CUT	49
58	51	50		**THIS PRETENDER** D.COOK,L.WILSON (G.LEVOX,L.WILSON,Z.TURNER)	**Joe Diffie** MONUMENT ALBUM CUT	49
59				**DARE TO DREAM** B.GALLIMORE,T.MCGRAW (J.BACH,A.FOLLESE)	**Jo Dee Messina** CURB ALBUM CUT	59
60				**LIVE THOSE SONGS** N.WILSON,B.CANNON,K.CHESNEY (D.LOWE,C.DEBOER,C.BAIN)	**Kenny Chesney** BNA ALBUM CUT	60

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ● CD Single available ● DVD Single available ● CD Maxi-Single available ● Cassette Single available ● Vinyl Maxi-Single available ● Vinyl Single available ● Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

Billboard TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK		TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 — 20 Weeks At Number 1	
1	1		**BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT** ● CURB 73116	**LeAnn Rimes**
2	2		**THAT'S JUST JESSIE** LYRIC STREET 164063/HOLLYWOOD	**Kevin Denney**
3	3		**I SHOULD BE SLEEPING** DREAMWORKS 450362/INTERSCOPE	**Emerson Drive**
4	4		**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** LYRIC STREET [illegible]/HOLLYWOOD	**Aaron Tippin**
5	5		**OSAMA-YO' MAMA** CURB 73139	**Ray Stevens**
6	6		**GOD BLESS THE USA** CURB 73128	**Lee Greenwood**
7	7		**HOW DO I LIVE** ▲ CURB 73023	**LeAnn Rimes**
8	8		**AMERICA WILL ALWAYS STAND** RELENTLESS NASHVILLE 51277/MADACY	**Rendy Travis**
9	11		**THE WAY YOU LOVE ME** WARNER BROS. 16818/WRN	**Faith Hill**
10	14		**UNBROKEN BY YOU** LYRIC STREET 164048/HOLLYWOOD	**Kortney Kayle**
11	9		**NIGHT DISAPPEAR WITH YOU** LYRIC STREET 164058/HOLLYWOOD	**Brian McComas**
12	10		**ALMOST THERE** REPUBLIC/UNIVERSAL 015736/UMRG	**Gabbie Nolen**
13	13		**SOMETHIN' IN THE WATER** MONUMENT [illegible]/SONY	**Jeffrey Steele**
14	12		**GOD BLESS AMERICA** CURB 73127	**LeAnn Rimes**
15	17		**ON A NIGHT LIKE THIS** WARNER BROS. 16751/WRN	**Trick Pony**
16	16		**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	**The Osborne Brothers**
17	24		**HONEY DO** DREAMWORKS 450014/INTERSCOPE	**Mike Walker**
18	21		**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 34389	**Garth Brooks as Chris Gaines**
19	15		**LOVE IS ENOUGH** RCA 69034/RLG	**3 Of Hearts**
20	18		**A ROSE IS A ROSE** MERCURY 172193	**Meredith Edwards**
21	23		**I KNOW HOW THE RIVER FEELS** MCA NASHVILLE 172189	**Mcalyster**
22	22		**WHEN YOU NEED MY LOVE** DREAMWORKS 450043/INTERSCOPE	**Darryl Worley**
23	20		**AUSTIN** GIANT 19767/WRN	**Blake Shelton**
24	—		**FLOWERS ON THE WALL** MERCURY 170128	**Eric Heatherly**
25	19		**GIRL IN LOVE** COLUMBIA 79648/SONY	**Robin English**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multiple million titles indicated by a numeral following the symbol. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

SoundScan

Gospel's Best Soar At Dove Awards

In a year when convention business has been slow, Gospel Music Assn. (GMA) president Frank Breeden happily reports that the annual Gospel Music Week gathering held steady with 1,373 paid attendees. There were more than 3,500 participants, including 724 artists. During the event—held April 21-25—media, publicists, Christian retailers, radio programmers, and record-company personnel were among those attending seminars, showcases, and events at the Nashville Convention Center, Renaissance Hotel, and Hilton Hotel Suites.

The festivities concluded with the 33rd annual Dove Awards, broadcast live on Pax-TV from the Grand Old Opry House. St. Louis Rams quarterback Kurt Warner and singer Yolanda Adams hosted the show, where Michael W. Smith, Third Day, and dcTalk's Toby McKeehan were the evening's big winners.

DEBORAH EVANS PRICE

ASCAP honored its Christian music writers and publishers during a special dinner at Nashville's Richland Country Club. Stephanie Lewis was named songwriter of the year, and "We Fall Down"—written by Kyle Matthews and published by BMG Songs—netted the song of the year award. Brentwood-Benson's New Spring Publishing and Warner/Chappell Music Group tied for the ASCAP 2002 Christian publisher of the year accolade. Pictured, from left, are Brentwood-Benson Music president Dale Mathews, Lewis, BMG Songs gospel division VP Michael Puryear, Matthews, Warner/Chappell Music VP Dale Bobo, Brentwood-Benson VP of creative affairs Marty Wheeler, and ASCAP assistant VP Dan Keen.

Pictured backstage at the Dove Awards are, from left, Third Day's Mark Lee, Tai Anderson, and Mac Powell (who was honored as male vocalist of the year, the first member of a group to be singled out for the award in 25 years); GMA president Frank Breeden; Dove artist of the year winner Michael W. Smith; and Third Day's David Carr and Brad Avery. Third Day won five awards as a group.

BMI Nashville partnered with the GMA to sponsor the annual Songwriters' Showcase at the Hilton Suites. Pictured in front, from left, are BMI Nashville director, writer/publisher relations Mark Mason and singer/songwriters Steven Curtis Chapman, Mark Schultz, Paul Baloche, Marc Byrd, John Cooper, and Geoff Moore. Pictured in the back, from left, are singer/songwriters Dan Burgess, Nichole Nordeman, Bart Millard, Gerald Crabb, Steve Hindalong, Kyle Matthews, Lenny LeBlanc, and Grant Cunningham, and BMI Nashville director, writer/publisher relations Joyce Rice.

ANDREW W.K.

How To 'Get' Island's Andrew W.K.

He's Able To 'Wet' Fans' Appetites For Party Music

BY CARLA HAY

NEW YORK—Andrew W. K. wants the world to know that his "party hard" persona is not an act. "Everything I do is 100% from-the-heart genuine," the singer remarks. "Nothing I do is satire or fake."

Andrew W.K.'s style of bombastic hard rock is finding a growing U.S. audience, largely due to strong word-of-mouth and TV exposure, industry observers say. His debut album, *I Get Wet* (Island Records), may have invited controversy—due to Andrew W.K.'s bloody face on the cover—but the artist insists: "All we're trying to do is make people feel happy with the music."

If people think the music sounds more influenced by Beavis and Butt-head than the Beatles, that doesn't bother Andrew W.K. "My main goal all along," he says, "was to be part of something in which I wasn't turned away. And that's what we're doing with the music: reaching out to everybody, no matter who you are, and inviting them to be included in this party."

HEAT SEEKERS IMPACT

Many people would never know from his music that Andrew W.K.—who turns 23 May 9—was a classically trained pianist before he turned to the aggressive hard rock he now performs. The "W.K." in his stage moniker stands for Wilkes Krier, the surname of his parents. Having lived in Detroit, New York, and Tampa, Fla., the artist got his big break when Foo Fighters singer/guitarist Dave Grohl invited him to be the opening act at a few Foo Fighters concerts.

Managed by T. Silmser in New York, Andrew W.K. had two independently released EPs before landing a major-label record deal. He has been a hit act in the U.K. (where *I Get Wet* was released last year) prior to his U.S. breakthrough. Released March 26 stateside, *I Get Wet* debuted at No. 1 on the Heatseekers chart in the April 13 issue, and the album held on to the top spot for the subsequent week. *I Get Wet* reached Heatseeker Impact Status in the May 4 issue, when it rose from No. 110 to No. 84 on The Billboard 200.

Meanwhile, MTV and MTV2 have weighed in with considerable support by making the artist's first video, "Party Hard," a Buzzworthy clip. The artist—booked by Creative Artists Agency in Beverly Hills, Calif.—is expected to be on tour for the rest of the year, including being part of this year's Ozzfest.

As for the story behind his *I Get Wet* album cover, Andrew W.K. says he deliberately hit himself in the nose with a brick in order to be photographed for the cover art. "It's my real blood, but I also had on pig's blood that I got from a butcher. I'm thankful that I didn't break my nose. I'm definitely not doing something like that again."

Tim McNutt, manager of Sam Goody's Metro North Shopping Center location in Kansas City, Mo., reports, "People are responding to the music, because it mixes [old-school] rock with current rock." Island Records president Julie Greenwald says, "Andrew is a lot smarter and deeper than a lot of people think he is. He has a vision of how he wants to be, and he's savvy and very hands-on in designing things like his Web site and what he has onstage."

Although "Party Hard" has yet to make an impact on any *Billboard* singles chart, Greenwald says that fans will likely create demand for the song to be played more at radio. "The song has taken on a life of its own," says Michele Diamond, PD of modern rock station WROX Norfolk, Va. She says "Party Hard" is currently more popular on MTV than radio because Andrew W.K. "is hysterical to look at, and for his fans, it's all about watching him."

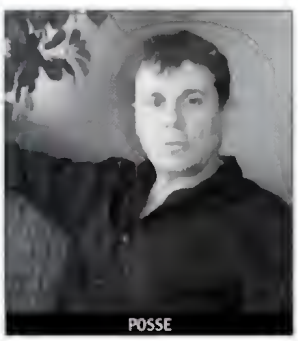
According to Greenwald, Andrew W.K.'s next single will be "She's Beautiful," which will be released "after we've exhausted 'Party Hard.' We're getting thousands of requests to license his music. It's already being used in Coors commercials." The artist's songs are published by Andrew W.K. Music (BMI). Andrew W.K. concludes, "I just want to use the opportunity that I've been given to make as many people feel good as possible and never feel guilty about it."

Latin Notas™

by Leila Cobo

HANGING WITH POSSE: By naming **Adrian Posse** interim managing director of its U.S. Latin operations, BMG has taken a decidedly artistic approach to its handling of the label.

Previous managing director **Gabriel Alvarez**, who was with the company barely a year, came from a managerial background rather than a musical one, and his business and marketing acumen were factors in his appointment. By contrast, Posse—a songwriter with a long trajectory as an A&R director for various labels—was most recently BMG's VP of A&R for the Latin region. He will continue to run that department simultaneously.



POSSE

"I need somebody with that creative approach," BMG VP for the Latin region **Rodolfo López Negrete** says. Most recently, Posse's intuition about **Alexandre Pires** has been right on the money: His first solo outing in Spanish has sold more than 700,000 copies since its release last September, according to Posse. "He's the first Brazilian artist to sell [such numbers] in Spanish since **Roberto Carlos**," he says. Pires' eponymous album is currently No. 7 on the *Billboard* Top Latin Albums chart, following a slow ascent that has so far seen domestic sales of 260,000 copies, according to Posse.

"I have 20 years' experience dealing with artists in this industry," says Posse, who has worked in Mexico and Argentina, among other places. "A&R is something natural to me, and relationships with countries like Argentina, Brazil, and Central America are also natural to me. But now I'm very focused on the company's business here. This is the most important Spanish-speaking country. And it's fun, because you have to deal with tropical music, Tex Mex, *bachata*. And to do that, you have to be very involved in music."

TOURING HEATS UP: Ah, summer tours. The biggest so far belongs to **Marc Anthony**, who'll launch a 34-city tour July 6 in Boston that will wrap up in Puerto Rico at the end of September. Anthony will play a mix of venues, from arenas to smaller venues like Los Angeles' Greek Theater, a personal favorite at which he'll play multiple dates.

As with his previous tour, Anthony will perform a mixture of English- and Spanish-language tracks, including material from his salsa album *Libre* and his English-language disc *Mended*, due May 21. "Every time I present myself, I have to present me and my musical life," Anthony says. "It's me. And me singing salsa in Wisconsin means just as much to me as singing 'I Got You' in Puerto Rico."

Also this summer, **Alejandro Sanz** will present an intimate, four-stop tour in San Diego, L.A.'s Greek Theater, New York's Radio City Music Hall, and Miami's James L. Knight Center. The Alejandro Sanz—Live USA 2002 tour runs June 21-30.

UATV GETS IT: *Got Música?*, the Kentucky-based Spanish-language music-video show, has been syndicated by Urban America Television (UATV), which reaches 17 million homes in 46 markets. The one-hour show will air Sundays at 1 a.m., starting June 9. **John Lannert**, executive producer of *Got Música?*, says the show's English-language subtitles and high video content were instrumental in enabling its broadcast in a general market outlet.

GOODBYE GREENE, HELLO GRAMMYS: Despite **Michael Greene's** departure from the National Academy of Recording Arts and Sciences, the show—the Latin show, that is—will go on. The third annual Latin Grammy Awards are set to take place Sept. 18 at L.A.'s Kodak Theatre (*Billboard Bulletin*, April 26). Domestically, the show will be broadcast by the CBS-TV network. Two new categories will be recognized, for best contemporary tropical album and best Christian album, making a total of 41 categories. Nominations should be announced in July.

CONFERENCE NEWS: A handful of new panelists have confirmed their participation in the Billboard Latin Music Conference, including KBUE/KBUA Los Angeles PD **Pepe Garza** (regional Mexican programming trends panel), Puerto Rico-based RAAD Broadcasting VP of programming **Herman Davila** (youth programming panel), MTV Latin America VP of music and talent **José Tillán** and *Despierta América* producer **Alejandra Isabel** (TV panel), and Q Productions president **Abraham Quintanilla** (songwriters panel).

Latin Confab To Showcase New Talent

BY LEILA COBO

MIAMI—The Billboard Latin Music Conference, set to take place May 7-9 in Miami Beach, will once again feature multiple showcases of mostly new and developing talent.

Offering an ideal setting in which to present new signings and releases to an industry audience, the Latin Music Conference has previously seen debut performances by Shakira, Elvis Crespo, and Luis Fonsi. This year, the music will kick off at 6 p.m. May 7 at the Eden Roc Hotel, with a welcome cocktail reception hosted by MTV Español and VH Uno that will feature singer/songwriters Jorge Moreno (Maverick Musica) and Gian Marco (Crescent Moon Records), as well as Argentine ska rockers La Mosca (EMI Latin), performing material from their debut albums.

Moreno, a Miami native born to Cuban parents, plays music that blends a wide variety of tropical and Caribbean rhythms with a rock'n'roll sensibility. Gian Marco, a Peruvian native who has written for such artists as Marc Anthony and Emmanuel (for whom he penned the hit "Sentirme Vivo" [Feeling Alive]), writes music whose style, if not content, is in the tradition of such traditional Spanish-language singer/songwriters as Joan Manuel Serrat. La Mosca performs uptempo party songs, with hits that include "Para No Verte Más" (To Not See You Again).

Following the welcome reception, ASCAP will host an acoustic songwriter's showcase at Yuca Restaurant featuring its writers Nicole Chirino, Claudio Corsi, and Jodi Marr. The objective is to present such budding songwriters as Chirino and Corsi in a setting that enables industry decision makers to hear their new music. It will give additional exposure to established writers like Marr (who has written for Ednita Nazario and Paulina Rubio) and José Nogueras (Olga Tañón, Cheo Feliciano). Omar Alfanno will also perform some of his material.

Later that evening, Sony Discos will host the official opening-night showcase, with performances by newly signed artists Alejandro Montaner, Brenda K. Starr (performing with labelmate Victor Manuelle), Angel López, Jordi, and Nayer. Two of them are scions of Spanish pop stars: Montaner, a young balladeer, is the son of Venezuelan singer Ricardo Montaner. Sony will release his debut album in June. Jordi, another balladeer, is the son of Spanish singer Dyango and was previously signed to Fonovisa (his father's label). He'll also release his first Sony disc in the summer.

Starr is a veteran of the freestyle and house music circuit (her '80s hits include "I Still Believe" and "What You See Is What You Get") who made her Sony Discos debut on Sony Dance last March with a Spanish-language, tropical music album titled *Temptation*. A mix of ballads, salsa, boleros, and even an English-language track, the album showcases the singer's new image, which she describes as "sexy but elegant." López, the former lead singer of acclaimed vocal quartet Son by Four, is launching his solo career with a disc due in May that mixes traditional Latin balladry with gospel and R&B influences. Sony will also showcase dance artist Nayer, a 15-year-old dynamo whose tracks are already entrenched in the club circuit.

On May 8, Crescent Moon Records and Sony Discos will feature tropical rock band Rabanes at a lunchtime Beach Bash BBQ. The group will perform songs from its latest album, *Money Pa' Qué* (Money for What), whose May 7 release was timed to coincide with the conference.

That evening, BillboardLive will be the host venue for a handful of eclectic acts signed to various independent labels, the best-known of which is Gerardo of "Rico Suave" fame. After a 10-year absence from the recording studio (since leaving the spotlight in 1995, he has worked for Interscope Records, most recently as the head of A&R for its dance division), Gerardo has returned with an eponymous album—a mix of English and Spanish, dance and rap—released in March by Thump Records.

Puerto Rican rock band Icaro Azul, which boasts a female lead singer, describes itself as a "post-modern rock band" with three influences: American hard rock, blues, and jazz; more experimental European music, like British pop; and traditional Latin ballads and boleros. At BillboardLive, the band will promote its latest release, *Y la Noche Gritaba* (And the Night Screamed), on Radical Sonica.

After beginning his career as a guitarist and later as a DJ, Spaniard Noel's first solo outing blends Latin pop with R&B and Spanish leanings.

The evening will be capped by Candela Soul, a bilingual quintet formed in the Bronx, N.Y., whose members hail from Puerto Rico, the U.S., and Colombia. The band, led by singer Lisa "Candela" Torres, plays a mix of Latin rhythms and American pop.

AméricaLatina...

In Mexico: Yolanda del Río will celebrate three decades in the music business with Fiesta Mexicana, a two-month tour of the U.S. slated to kick off July 14 in Los Angeles. Del Río will perform with Pablo Montero, Juan Valentín, and Beatriz Adriana, who will all sing with mariachi. Del Río's pioneering songs about family problems, such as "La Hija de Nadie" and "Camas Separadas," have given her a reputation as a ranchero/*banda* feminist. Her upcoming 40th album, *Intrusa*, includes the single "Una Intrusa," a duet with Dinorah about two women sharing a man . . . Brothers Roberto and Rubén Blades are working on a joint album, for which they will each contribute six tracks. According to Roberto Blades, it will include duets as well as songs both romantic and social in content . . . Los Tigres del Norte will release a greatest-hits album, *Exitos Mundiales de Los Tigres del Norte*, in Spain this month. The 30-track set will be supported by a promotional tour of that country in June. Los Tigres have also announced that although they are still waiting for a specific date, Mexico City's government has approved a fall performance at the Palacio de Bellas Artes. This will make them the first non-opera, nonclassical, or non-bolero act to perform at that venue. Los Tigres will perform hits spanning their 30-year career. The performance will be recorded for a live album.

TERESA AGUILERA and ANASTACIO PUERTAS CAICEDO

In Argentina: Surco/Universal band Bersuit Vergarabat is finishing the mixing of its live album *De la Cabeza Con Bersuit*, which is slated for release May 24. The band will tour the West Coast and Mexico during late April and early May.

MARCELO FERNANDEZ BITAR

In Puerto Rico: Puerto Rican balladeer Ednita Nazario recorded two performances April 23-24 at Centro de Bellas Artes in San Juan for what will become *Acústico* (Acoustic), set for release in June by Sony Discos. Tommy Torres produced the album, which includes a guest appearance by La Ley on the song "Tú Sabes Bien."

RANDY LUNA

In Chile: *Estadio Nacional*, the live double-CD recorded by rock group Los Prisioneros during one of its comeback shows last December at the Estadio Nacional in Santiago, has reached double-platinum status, selling more than 40,000 units. The trio will end its national tour of Chile May 10 at the Quinta Vergara in the city of Viña del Mar.

SERGIO FORTUNO

MAY 11 2002

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 7 Weeks At Number 1		
1	1	1	14	**QUITAME ESE HOMBRE** R.PEREZ (J.L.PIRLOT)	Pilar Montenegro / UNIVISION	1
2	3	3	7	**Y TU TE VAS** R.L.TOLEDO (F.DE VITA)	Chayanne / SONY DISCOS	2
3	2	2	15	**ESCAPAR** S.MORALES,E.IGLESIAS,L.MENDEZ (E.IGLESIAS,S.MORALES,K.DIOGUARDI,D.SIEGEL,C.GARCIA ALONSO)	Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO	8
4	4	4	24	**SUERTE** S.MEBARAK R.,T.MITCHELL (S.MEBARAK R.,T.MITCHELL)	Shakira / EPIC/SONY DISCOS	1
5	6	14	4	**ME HUELE A SOLEDAD** A.JAEN (R.PEREZ,R.LIVI)	MDO / SONY DISCOS	8
6	4	4	14	**HAY OTRA EN TU LUGAR** R.PEREZ (R.PEREZ,A.POSSE,C.SALAZAR)	Pablo Montero / RCA/BMG LATINI	5
7	10	9	6	**EL PODER DE TUS MANOS** R.MUNOZ (L.PADILLA)	Intocable / EMI LATIN	8
8	7	5	14	**NECESIDAD** REY NERRIO (ESTEFANO)	Alexandre Pires / ARIOLA/BMG LATIN	5
9	12	6	12	**QUISIERA PODER OLVIDARME DE TI** R.PEREZ (R.PEREZ,M.PORTMANN)	Luis Fonsi / UNIVERSAL LATINO	3
10	15	20	6	**ENTRA EN MI VIDA** A.BAQUERO (L.GARCIA,N.JONAJRES)	Sin Bandera / SONY DISCOS	10
11	6	11	14	**MANANTIAL DE LLANTO** J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian / MUSART/BALBOA	8
12	13	10	34	**USTED SE ME LLEVO LA VIDA** REY NERRIO (ESTEFANO,P.POVEDA)	Alexandre Pires / ARIOLA/BMG LATINI	1
13	11	12	6	**POR ESE HOMBRE** E.ARROYO,L.F.COLUMINA (R.ELALAN,L.BALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle / SONY DISCOS	11
14	14	13	33	**YO QUERIA** K.SANTANDER,D.BETANCOURT (T.COTTUGNO,S.JACOBSEN)	Cristian / ARIOLA/BMG LATIN	5
15	17	25	3	**DEL OTRO LADO DEL PORTON** R.AYALA,F.MARTINEZ (F.MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte / FREDDIE	15
				GREATEST GAINER		
16	36	—	2	**TU Y YO** ESTEFANO (E.ESTEFANO,J.REYES)	Thalia / EMI LATIN	16
17	16	14	22	**FLOR SIN RETONO** C.ZAA,M.SALCEDO (R.FUENTES GASSON)	Charlie Zaa / SONOLUX/SONY DISCOS	7
18	9	7	12	**LUNA NUEVA** E.ESTEFAN JR.,S.KRYS (C.VIVES,M.MADERA)	Carlos Vives / EMI LATIN	8
19	14	15	47	**NO ME CONOCES AUN** PALOMO (F.Y.QUEZADA,A.TRIGO)	Palomo / DISA	3
20	20	18	7	**APRENDIZ** H.SANTANA (A.SANZ)	Alejandro Sanz / WARNER LATINA	13
21	27	27	14	**TE QUIERO IGUAL QUE AYER** M.DE LEON (W.CASTILLO)	Monchy & Alexandra / J&N/SONY DISCOS	21
22	19	34	3	**QUE EL RITMO NO PARE** J.REYES (ESTEFANO,J.REYES)	Patricia Manterola / ARIOLA/BMG LATIN	13
23	23	33	6	**COMO DECIRTE NO** L.ROMERO,F.DE VITA,A."CUCO" PENA (F.DE VITA)	Franco De Vita / UNIVERSAL LATINO	23
24	22	22	18	**COMO PUDISTE** O.VALENZUELA (G.LIZARRAGA,O.VALENZUELA,J.LIZARRAGA)	Banda El Recodo / FONOVISA	8
25	24	35	3	**MI BOMBON** C.MERCHAN,CABAS (CABAS)	Cabas / EMI LATIN	21
26	25	23	24	**SUFRIENDO A SOLAS** P.RIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera / SONY DISCOS	7
				HOT SHOT DEBUT		
27	NEW		1	**SI TU TE VAS** G.RUBIN (G.RUBIN,C.YRI)	Paulina Rubio / UNIVERSAL LATINO	27
28	31	40	3	**AL QUE ME SIGA** L.MIGUEL (M.ALEJANDRO)	Luis Miguel / WARNER LATINA	28
29	26	26	23	**HUELO A SOLEDAD** J.LOSADA,V.PEJUDO,P.DUDGAN,A.QUINTERO,A.JAEN (A.GABRIEL)	Ana Gabriel / SONY DISCOS	8
30	30	31	12	**TE QUEDO GRANDE LA YEGUA** H.PATRON (A.VILLARREAL)	Alicia Villarreal / UNIVERSAL LATINO	10
31	29	26	25	**LA AGARRO BAJANDO** J.M.LUGO (J.MONTES DURLES)	Gilberto Santa Rosa / SONY DISCOS	8
32	32	21	9	**HASTA QUE VUELVAS CONMIGO** M.ANTHONY,J.A.GONZALEZ (G.MARCO,M.ANTHONY)	Marc Anthony / COLUMBIA/SONY DISCOS	21
33	37	43	3	**JURO POR DIOS** A.VALENZUELA,O.VALENZUELA (J.ZAZUETA)	Banda Tierra Blanca / LA SIERRA	33
34	28	36	11	**SI TU NO VUELVES** K.CAMPOS (FATO)	Alejandro Fernandez / SONY DISCOS	27
35	33	29	12	**MAS ALTO QUE LAS AGUILAS** P.AGUILAR (J.SEBASTIAN)	Pepe Aguilar / MUSART/BALBOA	24
36	21	17	14	**LLOVIENDO ESTRELLAS** K.SANTANDER,B.OSSA (A.MONTALBAN,E.REYES)	Cristian / ARIOLA/BMG LATIN	10
37	42	42	10	**PARA ESTAR A MANO** EL COYOTE Y SU BANDA TIERRA SANTA (J.M.ESPINOZA)	El Coyote Y Su Banda Tierra Santa / EMI LATIN	34
38	40	36	9	**DEJATE QUERER** G.FELIX (M.QUINTERO LARA)	Los Tucanes De Tijuana / UNIVERSAL LATINO	25
39	41	39	9	**MITAD Y MITAD** J.M.ELIZONDO,M.A.ZAPATA (M.A.PEREZ)	Pesado / WEA/MEX/WARNER LATINA	39
40	43	47	3	**MUJER CON PANTALONES** E.ESTEFAN JR.,J.SOMEILLAN (E.ESTEFAN,JR.,N.TOVAR)	Carlos Ponce / EMI LATIN	40
41	34	30	9	**AY! BUENO** E.ESTEFAN JR.,R.GAITAN,A.GAITAN,J.M.VELAZQUEZ (E.ESTEFAN,JR.,N.TOVAR,R.GAITAN,A.GAITAN)	Fernando Villalona Featuring Jon Secada / LATINO/SONY DISCOS	24
42	35	28	6	**TE VINE A BUSCAR** A.GRULLON (A.GRULLON,ANDELLA,P.MASITTI)	Yolandita Monge / NETWORK/WARNER LATINA	21
43	39	46	21	**COMO DUELE** L.MIGUEL (A.MANZANERO)	Luis Miguel / WARNER LATINA	8
44	49	49	21	**PEQUENA AMANTE** M.BUENROSTRO (M.BUENROSTRO)	El Poder Del Norte / DISA	31
45	NEW		1	**SOMOS MAS AMERICANOS** LOS TIGRES DEL NORTE (E.VALENCIA)	Los Tigres Del Norte / FONOVISA	45
46	48	—	2	**QUE LEVANTE LA MANO** I.RODRIGUEZ (A.VEZZANI)	Las Angeles De Charly / FONOVISA	46
47	46	45	12	**LA PLAYA** NOT LISTED (A.SAN MARTIN)	La Oreja De Van Gogh / SONY DISCOS	30
48	47	44	15	**POR TU PLACER** S.GEORGE (R.CONTRERAS,J.GRECO,M.CANCEL)	Frankie Negron / WEACARIBE/WARNER LATINA	30
49	38	32	14	**LA NEGRA TIENE TUMBAO** S.GEORGE (F.OSORIO,S.GEORGE)	Celia Cruz / SONY DISCOS	32
50	NEW		1	**NUESTRO AMOR** F.J.BARRAZA (F.J.BARRAZA)	Pancho Barraza / MUSART/BALBOA	50

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 94 stations (33 Latin Pop, 15 Tropical/Salsa, 58 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. •Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**Y TU TE VAS** SONY DISCOS	CHAYANNE
2	3	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO
3	4	**ME HUELE A SOLEDAD** SONY DISCOS	MDO
4	3	**ESCAPAR** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
5	4	**HAY OTRA EN TU LUGAR** RCA /BMG LATIN	PABLO MONTERO
6	3	**NECESIDAD** ARIOLA /BMG LATIN	ALEXANDRE PIRES
7	10	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA
8	3	**QUISIERA PODER OLVIDARME DE TI** UNIVERSAL LATINO	LUIS FONSI
9	7	**SUERTE** EPIC /SONY DISCOS	SHAKIRA
10	11	**USTED SE ME LLEVO LA VIDA** ARIOLA /BMG LATIN	ALEXANDRE PIRES
11	4	**YO QUERIA** ARIOLA /BMG LATIN	CRISTIAN
12	12	**APRENDIZ** WARNER LATINA	ALEJANDRO SANZ
13	14	**COMO DECIRTE NO** UNIVERSAL LATINO	FRANCO DE VITA
14	18	**AL QUE ME SIGA** WARNER LATINA	LUIS MIGUEL
15	19	**FLOR SIN RETONO** SONOLUX /SONY DISCOS	CHARLIE ZAA
16	12	**LUNA NUEVA** EMI LATIN	CARLOS VIVES
17	—	**SI TU TE VAS** UNIVERSAL LATINO	PAULINA RUBIO
18	15	**QUE EL RITMO NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA
19	27	**TU Y YO** EMI LATIN	THALIA
20	21	**HUELO A SOLEDAD** SONY DISCOS	ANA GABRIEL
21	25	**MI PRINCESA** RMM /UNIVERSAL LATINO	MICHAEL STUART
22	30	**...QUE TE QUIERO** MELODY /UNIVISA	RABITO
23	21	**DE PATA NEGRA** SONY DISCOS	MELODY
24	9	**LUNA NUEVA** EMI LATIN	CARLOS VIVES
25	31	**ENAMORAR** PRESTIGIO /SONY DISCOS	RAFY BURGOS "EL CUMBO"
26	14	**CUANDO FALTAS TU** J&N /SONY DISCOS	PUERTO RICAN POWER
27	20	**VEN CONMIGO CORAZON** M.P.	PEDRO CONGA
28	30	**QUE EL RITMO NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA
29	37	**ESTO ES PARA TI** SONY DISCOS	ORO SOLIDO
30	25	**COMO DECIRTE NO** UNIVERSAL LATINO	FRANCO DE VITA
31	—	**SI TU TE VAS** UNIVERSAL LATINO	PAULINA RUBIO
32	27	**ASI ES QUE VIVO YO** CUTTING	PULGARITO
33	33	**HOMBRE** WEA ROCK /WARNER LATINA	LALEY
34	—	**TU Y YO** EMI LATIN	THALIA
35	—	**AQUI CONMIGO** SONY DISCOS	ANDY ANDY
36	36	**FLOR SIN RETONO** SONOLUX /SONY DISCOS	CHARLIE ZAA
37	—	**A DIOS LE PIDO** SUREO /UNIVERSAL LATINO	JUANES
38	—	**AL QUE ME SIGA** WARNER LATINA	LUIS MIGUEL
39	35	**UN HOMBRE DE VERDAD** SONY DISCOS	MELINA LEON
40	38	**NECESIDAD** ARIOLA /BMG LATIN	ALEXANDRE PIRES

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**POR ESE HOMBRE** SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE
2	3	**TE QUIERO IGUAL QUE AYER** J&N /SONY DISCOS	MONCHY & ALEXANDRA
3	4	**HASTA QUE VUELVAS CONMIGO** COLUMBIA /SONY DISCOS	MARC ANTHONY
4	2	**LA AGARRO BAJANDO** SONY DISCOS	GILBERTO SANTA ROSA
5	12	**Y TU TE VAS** SONY DISCOS	CHAYANNE
6	8	**POR TU PLACER** WEACARIBE /WARNER LATINA	FRANKIE NEGRON
7	A	**AY! BUENO** LATINO /SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
8	5	**ESCAPAR** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
9	13	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA
10	15	**MI BOMBON** EMI LATIN	CABAS
11	11	**CELOS** COLUMBIA /SONY DISCOS	MARC ANTHONY
12	16	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO
13	10	**VETE Y DILE** RCC	SERGIO VARGAS
14	7	**LA NEGRA TIENE TUMBAO** SONY DISCOS	CELIA CRUZ
15	22	**ME TIENE LOCO** J&N /SONY DISCOS	PUERTO RICAN POWER
16	17	**ME HUELE A SOLEDAD** SONY DISCOS	MDO
17	18	**PENA DE AMOR** J&N /SONY DISCOS	PUERTO RICAN POWER
18	20	**AHORA SOY MALA** WARNER LATINA	OLGA TANON
19	28	**MIL ROSAS** RMM /UNIVERSAL LATINO	MICHAEL STUART
20	19	**A NEW DAY HAS COME** EPIC	CELINE DION
21	25	**MI PRINCESA** RMM /UNIVERSAL LATINO	MICHAEL STUART
22	30	**...QUE TE QUIERO** MELODY /UNIVISA	RABITO
23	21	**DE PATA NEGRA** SONY DISCOS	MELODY
24	9	**LUNA NUEVA** EMI LATIN	CARLOS VIVES
25	31	**ENAMORAR** PRESTIGIO /SONY DISCOS	RAFY BURGOS "EL CUMBO"
26	14	**CUANDO FALTAS TU** J&N /SONY DISCOS	PUERTO RICAN POWER
27	20	**VEN CONMIGO CORAZON** M.P.	PEDRO CONGA
28	30	**QUE EL RITMO NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA
29	37	**ESTO ES PARA TI** SONY DISCOS	ORO SOLIDO
30	25	**COMO DECIRTE NO** UNIVERSAL LATINO	FRANCO DE VITA
31	—	**SI TU TE VAS** UNIVERSAL LATINO	PAULINA RUBIO
32	27	**ASI ES QUE VIVO YO** CUTTING	PULGARITO
33	33	**HOMBRE** WEA ROCK /WARNER LATINA	LALEY
34	—	**TU Y YO** EMI LATIN	THALIA
35	—	**AQUI CONMIGO** SONY DISCOS	ANDY ANDY
36	36	**FLOR SIN RETONO** SONOLUX /SONY DISCOS	CHARLIE ZAA
37	—	**A DIOS LE PIDO** SUREO /UNIVERSAL LATINO	JUANES
38	—	**AL QUE ME SIGA** WARNER LATINA	LUIS MIGUEL
39	35	**UN HOMBRE DE VERDAD** SONY DISCOS	MELINA LEON
40	38	**NECESIDAD** ARIOLA /BMG LATIN	ALEXANDRE PIRES

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO
2	2	**EL PODER DE TUS MANOS** EMI LATIN	INTOCABLE
3	3	**DEL OTRO LADO DEL PORTON** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
4	4	**NO ME CONOCES AUN** DISA	PALOMO
5	5	**COMO PUDISTE** FONOVISA	BANDA EL RECODO
6	6	**SUFRIENDO A SOLAS** SONY DISCOS	LUPILLO RIVERA
7	7	**TE QUEDO GRANDE LA YEGUA** UNIVERSAL LATINO	ALICIA VILLARREAL
8	8	**JURO POR DIOS** LA SIERRA	BANDA TIERRA BLANCA
9	9	**ESTAS QUE TE PELAS** EMI LATIN	INTOCABLE
10	11	**PARA ESTAR A MANO** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
11	10	**MANANTIAL DE LLANTO** MUSART /BALBOA	JOAN SEBASTIAN
12	13	**DEJATE QUERER** UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
13	12	**MITAD Y MITAD** WEA/MEX /WARNER LATINA	PESADO
14	14	**EN LA MISMA CAMA** DISA	LIBERACION
15	15	**PEQUENA AMANTE** DISA	EL PODER DEL NORTE
16	21	**SOMOS MAS AMERICANOS** FONOVISA	LOS TIGRES DEL NORTE
17	22	**NUESTRO AMOR** MUSART /BALBOA	PANCHO BARRAZA
18	16	**QUE LEVANTE LA MANO** FONOVISA	LOS ANGELES DE CHARLY
19	20	**NO ME MORIRE** DISCOS CISNE	ROGELIO MARTINEZ
20	17	**LOJULE** FONOVISA	LOS HURACANES DEL NORTE
21	—	**EL CABA DE CHANGO** EMI LATIN	LOS ORIGINALES DE SAN JUAN
22	39	**NO SE VIVIR** UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
23	18	**NOS FALTO** DISA	PALOMO
24	23	**DESDE QUE NO ESTAS AQUI** EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
25	30	**CADA QUIA MAS** CINTAS ACUARIO /SONY DISCOS	LOS CANELOS DE DURANGO
26	19	**MARIA** FONOVISA	RENAN ALMENDAREZ COELLO
27	26	**MAS ALTO QUE LAS AGUILAS** MUSART /BALBOA	PEPE AGUILAR
28	33	**AY AMOR** EMI LATIN	CONTROL
29	24	**DE QUE SIRVIO** UNIVISION	IMAN
30	38	**TE QUIERO MAS QUE AYER** DISA	ARACELY ARAMBULA
31		**EL CAPADO** RCA /BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO
32	27	**ESCUCHA MI AMOR** FONOVISA	LOS PALOMINOS
33	33	**TRAGOS AMARGOS** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
34	30	**QUE MANERA DE PERDER** RCA /BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
35	25	**AQUEL AMOR** FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
36	—	**ANGEL BABY** DISCOS CISNE	JENNI RIVERA
37	25	**UNO, DOS Y TRES** UNIVISION	IMAN
38	36	**MENTIRAS** FONOVISA	AROMA
39	37	**AHORA QUE HAGO SIN TI** FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
40	—	**TU Y YO** EMI LATIN	THALIA

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

Billboard® TOP LATIN ALBUMS™

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

This Week	Last Week	2 Wks. Ago	Artist / Imprint & Number/Distributing Label	Title	Peak Position
			NUMBER 1	3 Weeks At Number 1	
1	1	1	**INTOCABLE** EMI LATIN 53745 (8.98/15.98) ▲	Seenos	1
2	4	2	**CHAYANNE** ○ SONY DISCOS 84667 (10.98 EQ/16.98) ▲	Grandes Exitos	1
			HOT SHOT DEBUT		
3			**LOS RAZOS DE SACRAMENTO Y REYNALDO** RCA 50884/BMG LATIN (7.98/11.98) ▲	Corazon De Perico	3
4	3	3	**VICENTE FERNANDEZ** SONY DISCOS 84382 (10.98 EQ/15.98) ▲	Historia De Un Idolo Vol. 2	3
5	5	—	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1045 (8.98/14.98) ▲	El Numero 100	5
6	2	4	**VARIOUS ARTISTS** DISA 627015 (8.98/13.98)	Las 30 Cumbias Mas Pegados	1
7	7	5	**ALEXANDRE PIRES** ARIOLA 87883/BMG LATIN (14.98 CD) ▲	Alexandre Pires	3
8	9	7	**MARC ANTHONY** ● COLUMBIA 84817/SONY DISCOS (11.98 EQ/17.98)	Libre	1
9	6	6	**LOS ANGELES AZULES** DISA 727022 (8.98/13.98) ▲	Alas Al Mundo	6
10	8	9	**PILAR MONTENEGRO** UNIVISION 310098 (9.98/13.98)	Desahogo	8
11	12	8	**ALEJANDRO SANZ** △ WARNER LATINA 41541 (10.98/17.98) ▲	MTV Unplugged	1
			GREATEST GAINER		
12	25	—	**VARIOUS ARTISTS** DISA 727023 (12.98 CD)	Serenata A Mi Madre	12
13	11	10	**VARIOUS ARTISTS** UNIVISION 310091 (9.98/13.98)	20 Inmortales Pegaditas	10
14	18	—	**JOAN SEBASTIAN & MARCO ANTONIO SOLIS** MUSART 2540/BALBOA (7.98/13.98)	Los Grandes	14
15	13	16	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** ● EMI LATIN 29745 (11.98/14.98)	Shhh!	1
16	10	11	**CHARLIE ZAA** △ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) ▲	De Ue Solo Sentimiento	3
17	17	12	**LUIS FONSI** UNIVERSAL LATINO 81702D (10.98/18.98) ▲	Amor Secreto	1
18	14	15	**ALICIA VILLARREAL** △ UNIVERSAL LATINO 014624 (8.98/13.98) ▲	Soy Lo Prohibido	3
19	15	13	**LOS TUCANES DE TIJUANA** ○ UNIVERSAL LATINO [illegible]	Las Romanticas De Los Tucanes De Tijuana	2
20	19	19	**CONTROL** EMI LATIN 38731 (8.98/13.98)	Todo Bajo Control	10
21	22	22	**VICENTE FERNANDEZ** △² SONY DISCOS 89198 (10.98 EQ/16.98) ▲	Historia De Un Idolo Vol. 1	1
22	16	14	**PAULINA RUBIO** △⁴ UNIVERSAL LATINO 543319 (10.98/16.98) ▲	Paulina	1
23			**CARLOS PONCE** EMI LATIN 32424 (10.98/16.98)	Ponce	23
24	21	18	**LUIS MIGUEL** △² WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2
25	38	34	**SIN BANDERA** SONY DISCOS 84400 (10.98 EQ CD)	Sin Bandera	25
26	26	43	**MDO** SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	26
27	43	—	**LOS TERRICOLAS** DISA 728993 (12.98/17.98)	En Concierto	27
28	23	23	**JOAN SEBASTIAN** △ MUSART 2524/BALBOA (7.98/13.98) ▲	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
29	24	20	**LAURA PAUSINI** ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
30	32	50	**LOS RIELEROS DEL NORTE** FONOVISA 84302 (8.98/12.98)	Los Mejores Exitos	30
31	29	28	**PABLO MONTERO** RCA 91987/BMG LATIN (7.98/13.98)	Pidemelo Todo	17
32	28	26	**LOS ANGELES AZULES** DISA 727014 (8.98/13.98) ▲	Historia Musical	2
33	20	17	**MONCHY & ALEXANDRA** J&N 84639/SONY DISCOS (8.98 EQ/13.98) ▲	Confesiones	8
34	33	30	**LOS TEMERARIOS** FONOVISA 81129 (10.98/12.98) ▲	Baladas Rancheras	3
35	35	24	**EL PODER DEL NORTE** DISA 727018 (8.98/13.98) ▲	El Autentiko Y Unico En Vivo	7
36	36	31	**LALEY** ○ WEA ROCK 40948/WARNER LATINA (10.98/16.98) ▲	MTV Unplugged	13
			PACESETTER		
37	67	—	**VARIOUS ARTISTS** WARNER LATINA 45270 (16.98 CD)	Billboard Latin Music Awards 2002	37
38	45	40	**GRUPO BRYNDIS** DISA 727012 (8.98/13.98) ▲	Historia Musical Romantica	1
39	40	49	**LOS BUKIS** FONOVISA 81606 (8.98/12.98)	Greatest Hits	39
40	39	38	**CARLOS VIVES** EMI LATIN 35056 (9.98/15.98) ▲	Dejame Entrar	1
41	44	41	**PALOMO** DISA 728032 (8.98/18.98) ▲	Fuerza Musical	9
42	46	39	**MELODY** SONY DISCOS 84809 (9.98 EQ/13.98)	De Pata Negra	32
43	42	29	**BRENDA K. STARR** SONY DISCOS 84719 (8.98 EQ/14.98)	Temptation	28
44	34	34	**LUPILLO RIVERA** △ SONY DISCOS 84648 (15.98 EQ CD) ▲	Sufriendo A Solas	3
45	37	35	**LUPILLO RIVERA** ○ SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheater, Vol. 2	8
46	30	25	**LOS TIGRILLOS** WEAMEX 44731/WARNER LATINA (9.98/13.98)	Bailame	23
47	50	69	**LOS INVASORES DE NUEVO LEON** EMI LATIN 34402 (12.98 CD)	20 Exitos	47
48			**FRANCO DE VITA** UNIVERSAL LATINO 016772 (16.98 CD)	Segundas Partes Tambien Son Buenas	29
49	54	53	**JOSE ALFREDO JIMENEZ** ARIOLA 78805/BMG LATIN (10.98 CD)	Las 100 Clasicas Vol. 1	27
50			**ROCIO DURCAL** LIDERES 950302 (13.98 CD)	Todo Exitos De Rocio Durcal	50
51	41	33	**PESADO** WEAMEX 43774/WARNER LATINA (12.98 CD)	Pesado Presente Futuro	13
52			**SUSANA BACA** LUAKA BOP 11948/VIRGIN (10.98 CD)	Espiritu Vivo	52
53	31	21	**CHUY VEGA** UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
54	48	51	**DAVID LEE GARZA** SONY DISCOS 84684 (6.98/11.98)	Estamos Unidos	18
55	58	59	**PATRICIA MANTEROLA** ARIOLA 91838/BMG LATIN (13.98 CD)	Que El Ritmo No Para	41
56	51	45	**LUPILLO RIVERA** ● SONY DISCOS 84270 (8.98 EQ/13.98) ▲	Despreciado	1
57	53	64	**VARIOUS ARTISTS** PUTUMAYO 90197 (10.98 CD)	Latio Groove	53
58	27	44	**LOS RAZOS DE SACRAMENTO Y REYNALDO** ARIOLA 89296/BMG LATIN (9.98/12.98)	Coe El Polvo Hasta La Muerte	23
59	65	62	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 71015 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
60	55	54	**CONTROL MACHETE** UNIVERSAL LATINO 017152 (15.98 CD)	Solo Para Fanaticos	45
61			**LOS RAZOS DE SACRAMENTO Y REYNALDO** LIDERES 950219 (7.98/13.98)	Y Sigue La Parranda Con Norteno Y Bando	61
62	47	42	**LOS ORIGINALES DE SAN JUAN** ○ EMI LATIN 33320 (8.98/12.98)	Recado De Mi Madre	9
63	63	58	**VARIOUS ARTISTS** J&N 84662/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
64	60	—	**LOS GREY'S** PLATINO 4185/FONOVISA (8.98/12.98)	Cantae Amor	60
65	52	47	**LUPILLO RIVERA** ○ SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheater, Vol. 1	17
66	74	—	**LOS ANGELES DE CHARLY** FONOVISA 8154 (8.98/12.98) ▲	Te Voy A Enamorar	1
67	49	32	**JOAN SEBASTIAN** MUSART 12833/BALBOA (9.98/17.98) ▲	Lo Dijo El Corazon	7
68	71	67	**LOS TIGRES DEL NORTE** FONOVISA 61141 (8.98/12.98) ▲	Uniendo Fronteras	1
69	62	52	**ALEJANDRO FERNANDEZ** △ SONY DISCOS 84637 (10.98 EQ/16.98) ▲	Origenes	2
70			**LOS PLEBEYOS** PLATINO 84196/FONOVISA (8.98/12.98)	Pechanga Tropical	70
71	75	61	**SELENA** ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2
72	57	46	**LIBERACION** DISA 727017 (8.98/13.98) ▲	Ahora Y Siempre	9
73			**JOSE ALFREDO JIMENEZ** ARIOLA 78806/BMG LATIN (10.98 CD)	Los 100 Clasicos Vol. 2	39
74			**INTOCABLE** EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
75			**CELIA CRUZ** SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	66

LATIN POP ALBUMS

1	**CHAYANNE** GRANDES EXITOS (SONY DISCOS)
2	**ALEXANDRE PIRES** ALEXANDRE PIRES (ARIOLA/BMG LATIN)
3	**PILAR MONTENEGRO** DESAHOGO (UNIVISION)
4	**ALEJANDRO SANZ** MTV UNPLUGGED (WARNER LATINA)
5	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** SHHH! (EMI LATIN)
6	**CHARLIE ZAA** DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)
7	**LUIS FONSI** AMOR SECRETO (UNIVERSAL LATINO)
8	**PAULINA RUBIO** PAULINA (UNIVERSAL LATINO)
9	**CARLOS PONCE** PONCE (EMI LATIN)
10	**LUIS MIGUEL** MIS ROMANCES (WARNER LATINA)
11	**SIN BANDERA** SIN BANDERA (SONY DISCOS)
12	**MDO** GREATEST HITS 5TH ANNIVERSARY EDITION (SONY DISCOS)
13	**LOS TERRICOLAS** EN CONCIERTO (DISA)
14	**LAURA PAUSINI** LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)
15	**PABLO MONTERO** PIDEMELO TODO (RCA/BMG LATIN)
16	**LALEY** MTV UNPLUGGED (WEA ROCK/WARNER LATINA)
17	**VARIOUS ARTISTS** BILLBOARD LATIN MUSIC AWARDS 2002 (WARNER LATINA)
18	**MELODY** DE PATA NEGRA (SONY DISCOS)
19	**FRANCO DE VITA** SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)
20	**ROCIO DURCAL** TODO EXITOS DE ROCIO DURCAL (LIDERES)

TROPICAL/SALSA ALBUMS

1	**MARC ANTHONY** LIBRE (COLUMBIA/SONY DISCOS)
2	**MONCHY & ALEXANDRA** CONFESIONES (J&N/SONY DISCOS)
3	**CARLOS VIVES** DEJAME ENTRAR (EMI LATIN)
4	**BRENDA K. STARR** TEMPTATION (SONY DISCOS)
5	**VARIOUS ARTISTS** LATIN GROOVE (PUTUMAYO)
6	**VARIOUS ARTISTS** BACHATAHITS 2002 (J&N/SONY DISCOS)
7	**CELIA CRUZ** LA NEGRA TIENE TUMBAO (SONY DISCOS)
8	**MICHAEL STUART** MICHAEL STUART (RMM/UNIVERSAL LATINO)
9	**TITO ROJAS** QUIERO LLEGAR A CASA (M.P.)
10	**OLGA TANON** YO POR TI (WARNER LATINA)
11	**GILBERTO SANTA ROSA** INTENSO (SONY DISCOS)
12	**FULANITO** AMERICANIZAO (CUTTING)
13	**VARIOUS ARTISTS** LOS MEJORES 98 LA BACHATA 2002 (ROCK & ROLL/LIDERES)
14	**VARIOUS ARTISTS** BACHATAHITS 2001 (J&N/SONY DISCOS)
15	**COMPAY SEGUNDO** DUETS (WARNER LATINA)
16	**VARIOUS ARTISTS** MERENGUE HITS (J&N/SONY DISCOS)
17	**VARIOUS ARTISTS** SALSA EN LA CALLE OCHO 2002 (PROTEL)
18	**VARIOUS ARTISTS** PEOPLE EN ESPANOL: LO MAS CALIENTE DE LA MUSICA TROPICAL (WARNER LATINA)
19	**VARIOUS ARTISTS** SALSA HITS (J&N/SONY DISCOS)
20	**CUBANISMO!** THE VERY BEST OF CUBANISMO! MUCHO GUSTO! (MANUBAL/RHINO)

REGIONAL MEXICAN ALBUMS

1	**INTOCABLE** SUENOS (EMI LATIN)
2	**LOS RAZOS DE SACRAMENTO Y REYNALDO** CORAZON DE PERICO (RCA/BMG LATIN)
3	**VICENTE FERNANDEZ** HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
4	**RAMON AYALA Y SUS BRAVOS DEL NORTE** EL NUMERO 100 (FREDDIE)
5	**VARIOUS ARTISTS** LAS 30 CUMBIAS MAS PEGADAS (DISA)
6	**LOS ANGELES AZULES** ALAS AL MUNDO (DISA)
7	**VARIOUS ARTISTS** SERENATA A MI MADRE (DISA)
8	**VARIOUS ARTISTS** 20 INMORTALES PEGADITAS (UNIVISION)
9	**JOAN SEBASTIAN & MARCO ANTONIO SOLIS** LOS GRANDES (MUSART/BALBOA)
10	**ALICIA VILLARREAL** SOY LO PROHIBIDO (UNIVERSAL LATINO)
11	**LOS TUCANES DE TIJUANA** LAS ROMANTICAS DI LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
12	**CONTROL** TODO BAJO CONTROL (EMI LATIN)
13	**VICENTE FERNANDEZ** HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
14	**JOAN SEBASTIAN** EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
15	**LOS RIELEROS DEL NORTE** LOS MEJORES EXITOS (FONOVISA)
16	**LOS ANGELES AZULES** HISTORIA MUSICAL (DISA)
17	**LOS TEMERARIOS** BALADAS RANCHERAS (FONOVISA)
18	**EL PODER DEL NORTE** EL AUTENTIKO Y UNICO EN VIVO (DISA)
19	**GRUPO BRYNDIS** HISTORIA MUSICAL ROMANTICA (DISA)
20	**LOS BUKIS** GREATEST HITS (FONOVISA)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Los Rabanes Unleash 'Money For What'

BY LEILA COBO

MIAMI—Los Rabanes have long been regarded as a great live band, given to spontaneous, improvisational performances where audience interplay is almost as important as musical symbiosis. Now, the Panamanian group—which plays an aggressive mix of rock, Caribbean rhythms, ska, punk, and rap—is set to prove that it can do as well in the studio.

After their eponymous debut on Crescent Moon Records (which followed two indie albums), Los Rabanes seem to have hit their stride with *Money Pa' Qué* (Money for What), an album that goes even further out on a limb in its fusion efforts—adding such folk instruments as accordion and *guiro* —but that also has a decided commercial appeal.

"In the beginning, the idea was to make it with purely Panamanian roots, which is what I feed on as a composer," says lead singer/composer Emilio Regueira (the other two core members of the band are Christian Torres and Javier Saavedra). "But I also had an itch as a composer, and we added accordion and reggae and guiro, and it was like a breath of fresh air for the band."

Los Rabanes, originally "discovered" by Rubén Blades, gained a reputation as an underground, more punk-oriented act before they were picked up by Crescent Moon. But despite the ensuing commercial push and an evolving sound that incorporated a large degree of rap, *Rabanes* sold only 100,000 copies in the entire region.

LOS RABANES

This time, the company has made *Money Pa' Qué* a priority. The album will be released simultaneously in the entire region, and the band expects to get additional mileage from a newly inked management deal with Rosa Lagarrigue (of Alejandro Sanz fame).

The English refrain of the first single, "Everybody," will help its radio opportunities, Crescent Moon Records president Mauricio Abaroa says. "It's an upbeat track that can work everywhere. It will be released to coincide with the World Cup, and that will give us an opportunity for people to identify with it." Abaroa adds that conversations are under way to use "Everybody" on special TV programs focusing on the soccer championship.

But "Everybody" is not typical of the entire album, which is far more musically elaborate and lyrically incisive, highlighting a band in constant evolution.

The discovery of rap a few years back, Regueira says, was fundamental in the search for sonic renovation. "Rap opened a Pandora's box for us. It opened millions of new keys for composition. And there were no rules. We didn't respect anything. All kinds of music got together, from [social] criticism to vulgarity, and it was something very fresh."

Given their newfound fame, some have accused Los Rabanes of selling out their underground roots. Regueira dismisses the claim. "I think many people say their albums are underground, when in reality, they're poorly recorded," he says, adding that Los Rabanes' early albums were notable for their out-of-control tempos. "And with this album, we found the exact point. You have to find order within the chaos. With gusto, with flavor, you can invent crazy things, but they have to be clean. A concert is played once, and then it's over. But an album is recorded forever."

Jazz Notes™

by Steven Graybow

MILES AWAY: Trumpet and guitar are not the most frequently paired of instruments, but then again, Denver is not exactly the locale that most jazz musicians would choose to practice their craft. However, trumpeter **Ron Miles** thrives among such seeming incongruities, carving out a niche as a working musician (and an associate professor at Denver's Metropolitan State College) in the Mile High City and releasing *Heaven*, a duo project with guitarist **Bill Frisell**, May 7 on the fledgling Sterling Circle label.

MILES

Miles and Frisell are longtime friends and have discussed the idea of recording a series of duets ever since they collaborated on Frisell's 1996 release *Quartet* (Nonesuch). Theirs is a pairing that works because of sympathetic dissimilarities rather than parallels—as elliptical and mysterious as Frisell's lines and suspended chords can be, Miles is equally straight-to-the-point, blowing laconic, conversational melodies that float above the guitarist's colorful voicings.

"We recorded sitting right next to each other," Miles says, "and I didn't know if Bill was going to play with his trademark loops and distortions. He had everything set up, but in the end he never turned them on." There is, Miles says, a satisfaction in hearing Frisell's unadorned playing. "I enjoyed watching Bill play guitar without the effects, because he is so good with the different textures that his actual playing sometimes gets overlooked."

Much of the material on *Heaven* was composed by Miles specifically for the project, with a few choice covers brought in, such as **Jelly Roll Morton's** "King Porter Stomp," **Thelonious Monk's** infrequently recorded "We See," **Hank Williams'** "Your Cheatin' Heart," and **Bob Dylan's** "A Hard Rain's A-Gonna Fall," a song that Frisell introduced to the trumpeter. "I wasn't really familiar with Dylan's older material, although I have been listening to his recent *Time Out of Mind* album," Miles says. "After Bill taught me the song and we recorded it, I ran out and bought the album with the original version."

Miles says that living in Denver has given him an appreciation for a broad array of musical styles that he might not have acquired elsewhere. "Country and Western music, Latin, jazz, and rock are all popular here, so you find yourself trying out a lot of ideas with other musicians and gaining a healthy respect for the music," he explains. "Many of the local musicians have highly individual sounds or styles, because there are no tightly drawn stylistic lines or camps, since there are not that many musicians to begin with. So musicians tend to be really supportive of each other's ideas and work hard to get them across."

According to Miles, a musician living outside of a large musical epicenter can still benefit from the knowledge of artists in the global jazz community. "If there are people you respect, send them a recording," he advises. "Jazz musicians are always interested in hearing what other musicians are doing. Find someone who you think would be interested in your work, contact them, and ask if you can send them a recording. Chances are they will listen and offer feedback. It creates a forum to share ideas. Creating music and sharing it is an important way to contribute to the larger jazz community, no matter where you live."

Heaven is the first release from the Boulder, Colo.-based Sterling Circle label (sterlingcircle.com), which anticipates releasing a quartet project from Miles later this year.

SUSHI AND JAZZ: Oakland, Calif., jazz club Yoshi's celebrates its 30th anniversary May 1, with a tribute to **Joe Henderson**—one of the first artists to perform at the club's current Jack London Square location—led by bassist **Rufus Reid**, along with a Buddhist cleansing ritual performed by Yoshi, one of the club's three owners and a Buddhist priestess. Artists performing during the month-long anniversary celebration include **Brad Mehldau**, **Roy Hargrove**, **Poncho Sanchez**, and **Dee Dee Bridgewater**. While the jazz industry may be experiencing a downturn (as are many business sectors), club publicist **Marshall Lamm** says that jazz in the Bay Area is thriving. "We expect to sell 3,800 Brad Mehldau tickets over the course of a week," says Lamm, adding that "artists who sell CDs at their gigs here can move up to 800 copies over the course of a week, with an average of 300-500 in a week." A listening station and retail counter in the club are stocked by local retailer Hear Music.

Sonic Circus' Lyons: Pro Audio Gear Moving With Industry

BY CHRISTOPHER WALSH

NEW YORK—The ongoing struggle against piracy, the economic uneasiness afflicting the world, and the proliferation of home-based studios have hurt the commercial recording business considerably. While the highest-end studios are somewhat insulated from the malaise, many others struggle to continue.

Nonetheless, for every auction or studio liquidation, New York-based engineer Ray Martin says, another facility opens—as engineers and producers with entrepreneurial spirit (and a great deal of courage) take the plunge into ownership—or a top artist builds a private studio.

Martin should know: As an informal buyer for Sonic Circus, a Boston-based dealer of high-end audio hardware, he has purchased some $100,000 worth of gear in the last month, by his estimate. "There are more liquidations than you could possibly imagine," Martin says. "It's a sign of the times and the way record labels are."

Change is the only constant, though, and for Sonic Circus proprietor David Lyons, the shifting terrain has made a resource such as his company an important facet of the recording industry.

Founded as a production company in 1996, Sonic Circus has evolved to become a portal for studios, producers, and artists, the latter providing much of the company's recent business.

"We're trying to provide what's needed," Lyons explains, "as opposed to just selling equipment to people. The trend now seems to be a lot of people wanting to do studios in private environments. Last year, we rented Joe Perry [of Aerosmith] an SSL J 9000 [console]. They set up a studio in the living room of his guest house and mixed *Just Push Play*. When they were finished with the console, we collected it. That desk went to Sound on Sound Recording [in New York], and I took [owner] Dave Amlen's Neve console on trade. The year before, we helped Dave Crafa at the Cutting Room [also in New York], who went from owning a little Soundcraft to having a really nice SSL." (The Cutting Room has since upgraded again, recently installing an SSL 9000.)

LYONS

In addition to high-end studios and artists serviced by Sonic Circus—Lauryn Hill was the recipient of a vintage API console for her Orange, N.J., studio—Lyons is finding that audio professionals value the company as an information resource. Business-to-business and informal relationships with professionals such as Martin—a co-owner of Theater 99 Recording and the new Bionic Mastering, both in New York—further support Lyons' business.

"The economics of owning a major facility are very risky right now," Lyons says. "Even before Sept. 11, things were inconsistent. Where studio owners used to be booked 12 months solid, three slow months can put a room under. People use us for feedback and to bounce ideas off. It's a serious responsibility, trying not to steer people in the wrong direction. Sometimes, the right thing is for them to *not* buy gear from us and to sit tight. Sometimes, the best advice is counterproductive to making sales, but people respect that in the long run."

Studio Monitor™

by Christopher Walsh

EMERALD EMERGING: Amid signs of recovery in the country music market, one of Nashville's premier recording facilities, Emerald Sound Studios, has announced that it will soon emerge from Chapter 11 protection and resume normal business operations.

On April 16, U.S. Bankruptcy Court Judge **George Paine** approved Emerald's reorganization plan; the case will likely be closed by the end of this month.

KAUTZ

After filing Chapter 11 last June 15 during a severe downturn in the local recording industry, Emerald reorganized its debt and cut costs. Seven staff members were dismissed, president/COO **Andrew Kautz** says. Since that time, he adds, the industry's prospects have considerably brightened.

"I'm extremely excited to be on the back end of this thing," Kautz says. "It's amazing how it all worked out. We couldn't have asked for better cooperation from everybody involved."

In addition to the freedom to renegotiate with creditors enabled by the filing, Kautz explains that a thorough examination of the company's internal structure led to reorganization within. "it allowed us to find out things that worked and things that didn't. We definiteiy reorganized the staff. it wasn't a huge cut, but everybody wears more hats these days, and job descriptions got a little broader. It allowed us to target a iot better."

One fortunate by-product of country music's downturn was the abundance of artists from other genres who helped to fill the void. Kautz cites **Alicia Keys**, **Sheryl Crow**, **Mark Knopfler**, and **Lynyrd Skynyrd**, all of whom recently worked at Emerald, along with more likely artists **Dixie Chicks** and **Alison Krauss**.

Moreover, given the success of the *O Brother, Where Art Thou?* soundtrack and **Alan Jackson's** *Drive*, Nashville studios may soon enjoy a renaissance.

Kautz sees more evidence of a potential boom: "It's been great to branch out into new things, but country is definitely coming back, as far as the recording schedule. About a year ago was the bottom for Nashville recording, but it's very positive these days. The labels have pretty much settled down. Everybody isn't worrying about what label is going to buy what label. Everybody has gotten back to the business of making music. The really interesting thing is the amount of new artists. That's the really good indicator—when labels are spending that kind of money on new artists, recording is healthy again."

Since being founded in 1981 by **Even Stevens** and **David Malloy**, Emerald—which was purchased by current CEO **Dale Moore** in 1986—has grown into a multi-room facility housed in several buildings and offering a wide variety of production services.

In January 1999, Emerald acquired Masterfonics, a multi-room recording and mastering facility that itself was forced into Chapter 11 reorganization months earlier, a result of expansion followed by inconsistent bookings. The severe decrease in business, combined with a "rate war" among local studios, left Emerald in a similar quandary two years later. Last summer, Moore told Studio Monitor that "there are a few people—the few that are left—that continue to cut rates horribly. Our rates have not gone up since 1985, which is unthinkable." (Studio Monitor, *Billboard*, Aug. 11, 2001)

On the bright side, Emerald's multipie divisions—Digital Audio Post, an audio suite for production and post-production of film, TV, and music; the Broadcast Division; and a booking agency—generate a synergy that benefits the organization. Emerald's newest division, the Sessions Agency, is a joint venture between Emerald, **Nicole Cochran** of Nic of Time Communications, and production coordinator **Mike Griffith**. The agency provides session coordination for producers including **Dann Huff** and **Mark Bright**. (Though affiliated with Emerald, clients are not obligated to work there.)

"There's not a lot of companies that go into Chapter 11 that come back out the other side," Kautz observes. "We're excited, but I'm more excited about the short time frame in which we were able to do it."

MAY 11 2002 **Billboard® PRODUCTION CREDITS**

BILLBOARD'S NO. 1 SINGLES (MAY 4, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	MY LIST Toby Keith/ J. Stroud, T. Keith (DreamWorks)	THE MIDDLE Jimmy Eat World/ M. Trombino (DreamWorks)	TOO BAD Nickelback/ R. Parasher, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	OCEAN WAY (Nashville, TN) Julian King	CHEROKEE (Hollywood, CA) HARDDRIVE (N. Hollywood, CA) Mark Trombino	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Custom Ocean Way Neve 8078	Trident A Range, Custom Deane Jensen	SSL 4048 E/G
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer DURO	RIGHT TRACK (New York) Supa Engineer DURO	LOUD (Nashville, TN) Julian King	EXTASY (Los Angeles) Mark Trombino	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	Neve 8078	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Ampex ATR 102	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	BASF 900	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Denny Purcell	GATEWAY (Portland, ME) Bob Ludwig	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

Silvestri, Alexander Cap Winners List At ASCAP Film And TV Awards

BY MARGO WHITMIRE

LOS ANGELES—Academy Award-nominated and Grammy Award-winning composer Alan Silvestri and composer/songwriter Van Alexander were both presented with lifetime achievement awards at ASCAP's 17th Annual Film and Television Music Awards. The gala, which took place April 30 at the Beverly Hilton Hotel here, was hosted by ASCAP president/chairman Marilyn Bergman.

The ASCAP Henry Mancini Award for Lifetime Achievement was presented to Silvestri by Bergman and producer/director Robert Zemeckis, with whom Silvestri has collaborated for 17 years. Their credits include *Romancing the Stone*, all three installments of *Back to the Future*, *Who Framed Roger Rabbit*, *Forrest Gump*, *Cast Away*, and, most recently, *What Lies Beneath*.

Silvestri is also well-known for scoring such box-office hits as *Father of the Bride* and its sequel, as well as *Grumpy Old Men*, *Grumpier Old Men*, and *Stuart Little*.

Past winners of the award include James Newton Howard, Quincy Jones, Michel Legrand, Johnny Mandel, and Randy Newman.

With a career spanning more than six decades, Alexander was presented with the ASCAP Foundation Lifetime Achievement Award for his work as a composer/arranger/songwriter/bandleader. The award was presented by Bergman and the Hollywood Bowl's jazz series artistic director John Clayton, who is also president of the American Society of Music Arrangers and Composers.

Thanks for the Memories. ASCAP president/chairman Marilyn Bergman presents the Henry Mancini Award for Lifetime Achievement to composer Alan Silvestri.

Alexander's credits include scores for five Mickey Rooney films and classic TV shows like *Bewitched*, *I Dream of Jeannie*, and *Dennis the Menace*. He arranged and conducted for TV variety shows starring Jimmy Stewart, Dean Martin, and Gordon McRae and has worked with big band leaders, including Chick Webb, Paul Whiteman, and Benny Goodman. Alexander also achieved a No. 1 hit as a songwriter with "A Tisket, A-Tasket," co-written with Ella Fitzgerald.

Buddy Baker, Rufus Thomas, Dave Van Ronk, Red Norvo, Eric Von Schmidt, Jay McShann, George Rochberg, Marian McPartland, Robert Allen, and Tom Paxton are among the past recipients of this award.

The evening also honored composer John Debney for his scores in three feature films: *Cats and Dogs*, *Spy Kids*, and *The Princess Diaries*, in the top box office category. Debney is also known for composing music for the Academy Award-nominated hit *Jimmy Neutron: Boy Genius*, *Heartbreakers*, and *See Spot Run*, as well as current box-office champ *The Scorpion King*.

Other awards given out during the evening were for top TV series, most-performed songs from motion pictures, most-performed theme, and most-performed underscore.

Winners in the most-performed themes, underscores, and song categories are determined by the number of performance credits throughout the survey year, from Oct. 1-Sept. 30. Nielsen ratings determine top TV series winners, and box-office receipts determine top box-office film winners during the Jan. 1-Dec. 31 survey year.

A complete list of winners follows.

Henry Mancini Award: Alan Silvestri.

Foundation Lifetime Achievement Award: Van Alexander.

Top box-office films: Alejandro Amenàbar, *The Others*; John Debney, *Cats and Dogs*, *The Princess Diaries*, *Spy Kids*; Tan Dun, *Crouching Tiger, Hidden Dragon*; James Newton Howard, *America's Sweethearts*; David Lawrence, *American Pie 2*; Randy Newman, *Monsters, Inc.*; John Powell, *Shrek*; Howard Shore, *The Lord of the Rings: The Fellowship of the Ring*; Alan Silvestri, *The Mummy Returns*; Hans Zimmer, *Hannibal*, *Pearl Harbor*.

Top TV Series: Paul Baillargeon (SOCAN), David Bell, Jay Chattaway, Dennis McCarthy, Diane Warren, *Enterprise*; Marco Beltrami, Jon Hassell, *The Practice*; Jeffrey Cain, Cedric Le Moyne, Gregory Slay, Cinjun Tate, Shelby Tate, *Smallville*; Alf Clausen, *The Simpsons*; Lisa Coleman, Wendy Melvoin, *Crossing Jordan*; James Newton Howard, *E.R.*; Russ Landau, *Survivor: The Australian Outback*, *Survivor: Africa*; Rick Marotta, *Everybody Loves Raymond*; Michael Skloff, *Friends*; Mark Snow, *The Guardian*, *Smallville*; Keith Strachnan, Matthew Strachnan, *Who Wants to Be a Millionaire*.

Most-performed themes: Frank Catanzaro, Dan Foliart, Steven Kaplan, James Latham, Branford Marsalis, Howard Shore.

Most-performed underscores: Jack Allocco, Denis Hannigan, Michael Karp, David Kurtz, Mark Snow.

Most-performed songs from motion pictures: "Get Ur Freak On" from *Lara Croft*, written by Missy "Misdemeanor" Elliott and Timbaland and published by Mass Confusion Productions, Virginia Beach Music, and WB Music Corp.; "Independent Women Part 1" from *Charlie's Angels*, written by Samuel "Tone" Barnes and Beyonce Knowles and published by Beyonce Publishing, Enot Publishing, New Columbia Pictures Music, and Sony/ATV Tunes; "Lady Marmalade" from *Moulin Rouge*, written by Kenny Nolan and published by EMI/Jobete Music Co. and Kenny Nolan Publishing Co.; "Put It on Me" from *The Fast and the Furious*, written by Tiheem Crocker and Paul "Tru Stylze" Walcott and published by Blunts Guns and Funds, Famous Music Corp., and Tru Stylze Music; "There You'll Be" from *Pearl Harbor*, written by Diane Warren and published by Real Songs.

Words & Music™

by Jim Bessman

HE'S HOMER: Beloved the world over as the voice of Homer Simpson, **Dan Castellaneta** acknowledges his alter ego on his new Oglio Records album, *I Am Not Homer*. The title, of course, is a spoof of **Leonard Nimoy's** autobiography *I Am Not Spock*, though the back cover shows Castellaneta and Simpson from the rear looking very much alike under the backward text "OK, I'm Homer." (The disc tray art, contrarily, has Homer barking, "I am not Dan Castellaneta.")

The material is mostly clever comedy sketches written and performed by Castellaneta and his wife, **Deb Lacusta**, both veterans of Chicago's sketch comedy scene. But the last track is an actual song by Castellaneta, "So Dumb (Homer's Lament)," in which the ASCAP writer does Homer's voice—along with Krusty the Clown's, Grampa Simpson's, Groundskeeper Willie's, and Barney Gumble's—to a tune clearly owing to the **Beach Boys**.

Prior to "So Dumb," Castellaneta's songwriting was limited to parodies and funny musical bits for Chicago's Second City troupe, songs for his one-man shows, and the "lost" **Beatles** songs that appeared on his preceding Oglio album *Two Lips*. When it was suggested that a *Simpsons* song be included on his new disc, Fox TV gave permission, and Castellaneta gave it a go.

"One of the [show's] writers told me that if I wanted to write for Homer, he's like a dog trapped inside a man's body," says Castellaneta, who has also written a couple of *Simpsons* episodes with Lacusta. "That made sense, though I thought of him more as having an incredible case of arrested development—or having my own arrested development being channeled through him."

Being a big **Brian Wilson** fan, Castellaneta recognized that a "Beach Boys kind of song" would perfectly fit Homer. "So Dumb" even employs a "Good Vibrations" theremin.

"It's sort of an ode to 'Heroes and Villains' from the ill-fated *Smile* album," Castellaneta explains (the classic song, of course, did become a hit single). He adds, "Ironically, Homer did meet Brian Wilson! I went to a Brian Wilson concert a year or so ago, and a friend of mine was in the band and introduced us. My wife kept telling me to tell him I was Homer, but I didn't, so she leaned over and told him, and his face went from a smile to utter confusion. I thought maybe he didn't understand, so I did Homer's voice—and he became even more confused."

UMPG'S INSIDER TIP: Universal Music Publishing Group (UMPG), in conjunction with Los Angeles-based distance-learning-program developer InsideSessions, has created an educational program for aspiring songwriters. The program includes an hour-long instructional video, *Songwriting and Publishing: A Songwriter's Guide to Making It in the Music Business*, which features advice from 30 top songwriters, artists, and music industry executives, including **Elton John**, **Bernie Taupin**, **Sheryl Crow**, **Sting**, **Will Jennings**, and **Gary Burr**.

The video also covers such topics as how to write a hit song, what to look for in a music publishing company, acquiring the necessary copyrights, and the fundamentals of mechanical royalties.

The program is available for $49.95 through the insidesessions.com Web site and provides written feedback from a Universal Music Group A&R rep on a song submission. Submissions received before June 30 will be reviewed by Universal's A&R department, with the top three earning their songwriters $1,000 publishing deals from UMPG.

InsideSessions is a joint venture between Universal Music Group and Penguin Putnam that combines education and entertainment in distance-learning programs for music- and book publishing-industry aspirants.

HALF NOTES: Warner/Chappell Music has acquired a 50% interest in Deston Songs from Edel Music. Deston founders **Desmond Child**, **Winston Simone**, and **David Simoné** retain the rest . . . EMI Music Publishing has inked a worldwide publishing deal with film company Intermedia, facilitating collaboration on film music and soundtracks. Already under way is a partnership between EMI writer **Paul Oakenfeld** and music supervisor **Budd Car**, who are developing music for forthcoming Outlaw feature *The DJ Project*.

This Year's Conference And Awards Promise Only The Best

BY LEILA COBO

It is such a cliché to announce that an event will be "bigger and better" than ever before. But the cliché is inescapable when referring to the annual Billboard Latin Music Conference & Awards show, which this year gets an unprecedented boost with the media sponsorship of Hispanic Broadcasting Corporation (HBC), the inclusion of BMI's 9th annual Latin Music Awards as part of the conference, an exclusive one-on-one interview with superstar Ricky Martin and a stellar roster of performers for the Billboard Latin Music Awards, including Celine Dion, Juan Gabriel, Marc Anthony and Thalia, who will premiere material from her new album. This is in addition to the extensive support from all echelons of the Latin music industry—from labels to media outlets to performing-rights organizations.

As the conference and awards show enter their 13th year, their continued success is testament to the stability of the Latin genre in the U.S. and to Billboard's commitment to its coverage and development.

In turn, the wide interest and recognition enjoyed by the show itself underscore the strength of the Billboard name and the credibility of the awards, which will take place May 9 at the Jackie Gleason Theater in Miami Beach and air May 12 on Telemundo. The show has become the highest-rated special for the network, which has entered into an agreement to produce it until 2004.

This year's edition, says Telemundo COO Alan Sokol, is a continuation of the growth the show has experienced

Continued on page LM-5

INSIDE THIS ISSUE

Ricky Martin	LM-5	Spirit of Hope	LM-18
Finalists	LM-6	Puerto Rican Rap	LM-22
Honoring Top Acts	LM-6	Artists & Music	LM-28
El Gran Combo	LM-10	Merchants & Marketing	LM-32
Lupillo Rivera	LM-12	Programming	LM-34

Heineken® EN VIVO™ PRESENTS

Billboard® LATIN MUSIC CONFERENCE & AWARDS 2002

In association with HBO Latino

Program Guide

May 7-9

publisher of the year
Sony/ATV Latin Music Publishing LLC

Ven A Mi
Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

Y
Mario de Jesús (SACM)
peermusic

Y Llegaste Tú
Noé Hernández
LGA Music Publishing

Y Yo Sigo Aquí
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

Yo Te Amo
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

Yo Te Confieso
Elvis Crespo
Luis Angel "Pito" Cruz
CD Elvis Publishing
Sony/ATV Latin
Music Publishing LLC

songwriter of the year
Estefano

song of the year
Enséñame A Olvidarte
writer Luis Gerardo Padilla Riojas
publisher: SER-CA Publishing, Inc.

latin awards
editors más sobresalientes del año

We also salute the BMI songwriter/artists honored at Billboard's Latin Awards...

Lupillo Rivera
Album of the Year
Regional Mexican Male
Album of the Year
Regional Mexican New Artist

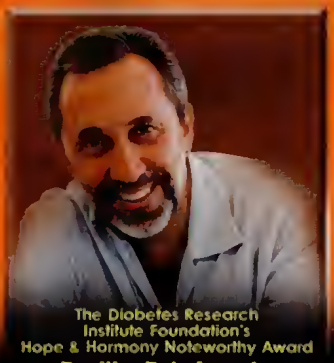
Poncho Sanchez
Album of the Year
Latin Jazz

Jennifer Lopez
Track of the Year
Latin Dance Club Play

A.B. Quintanilla Y Los Kumbia Kings
Album of the Year
Pop Group

Juan Luis Guerra
Album of the Year
Tropical/Salsa Group

Conjunto Primavera
Album of the Year
Regional Mexican Male Group



The Diabetes Research Institute Foundation's Hope & Harmony Noteworthy Award
Emilio Estefan Jr.

Banda El Recodo
Track of the Year
Regional Mexican

Luis Miguel
Album of the Year
Pop Male

Alicia Villarreal
Album of the Year
Regional Mexican Female
Group/Solo

Cristian Castro
Artist of the Year

Copyright material

1. Follow instructions on the other side

Back

GbsSlipBack-001B

Back

1. Follow instructions on the other side

Folded edge of the page
Foldout slip-sheet
1. Open the foldout page
2. Insert this sheet with
1. Front side touching the foldout page
2. Arrow pointing to the fold
3. Slice the folded edge
4. Close the page
Free end
Slip-sheet
Front side
Fold
GbsSlipSheet-001
Foldout slip-sheet
1. Open the foldout page
2. Insert this sheet with
1. Front side touching the foldout page
2. Arrow pointing to the fold Free end
3. Slice the folded edge Slip-sheet
4. Close the page
Front side
Fold
Copyright 2008 Google, Inc.
All Rights Reserved.

Aquí
Aldo Novo (SOCAN)
Aldo Novo, Inc. (SOCAN)

Azul
Kike Santander
Foreign Imported Productions and Publishing, Inc.

Carita De Sol
Leydo E. Colón
Músico Peregrino

Como Tú Me Quiere A Mi
Javier Bermúdez
EMI-Blackwood Music, Inc.
Kotiono Music Publishing

De Paisano A Paisano
Enrique M. Valencia
Tigres Del Norte Edicianes Musicales

Deja
Jesús Ariel Barreros Solo (SACM)
Editora Arpo Musicol

Desde Que No Estás
Enrique A. Garcio
Morocos Music Publishing

Dime, Dime, Dime
Oscar Ochoa D.
Elzoz Music Ca.

Dormir Contigo
Armondo Monzonero Conche (SACM)
D'Nico Internatianal

El Amor Soñado
Maria Quintera
Más Flominga Music

El Coyote
José "Pepe" Garzo
Editara Arpo Musicai

El Ultimo Adiós
Estefono
Sony/ATV Lotin Music Publishing LLC
World Deep Music Publishing Corporatian

En Cada Gota De Mi Sangre
José de Jesús Pineda Ramos (SACM)
EMI-Blackwood Music, Inc.

Engañada
Anibol Pastor (SACM)
Promosongs Internotianal

Enséñame A Olvidarte
Luis Gerardo Podilla Riojos
SER-CA Publishing, Inc.

Esclavo Y Amo
Jasé Vaco Flores (SACM)
El Conquistodor Music Publishing

Fíjate Bien
Juones
Gross Potential Music
peermusic

Fuerte No Soy
Ricardo Javier Muñóz
Marco Antonio Pérez
SER-CA Publishing, Inc.

Júrame
Kike Santander
Foreign Imported Productions and Publishing, Inc.

La Bikina
Rubén Fuentes Gosson (SACM)
peermusic

La Ladrona
Grocieia Beatriz Corbollo (SADAIC)
Amondo Miguel
Diego Verdoguer
Bright Morning Music
Diam Entertoinment, Inc.

La Suburban Rosita
Jasé Saso Murguia
Fanahits Music Publishing, Inc.

Lobo Herido
Armonda Manzanero Canche (SACM)
D'Nico Internatianal

Otra Vez A La Cantina
Jarge Alejandro Knott
Elzaz Music Co.
Jondros Music

¿Pa' Qué Te Casabas, Juan?
Martin Ruvolcaba
Gar Mex Music

Pégame Tu Vicio
Elvis Samuel
Ciboa Music Campany

Por El Caminito
Tonny Tún Tún
Sony/ATV Latin Music Publishing LLC

Prisión De Amor
Teadara Bella Joimes (SACM)
Jom Entertoinment, Inc.

¿Qué Me Vas A Dar?
Ramón Ortego Contreras (SACM)
Aitonso Garcio Sontillono (SACM)
Womer-Tomeriane Publishing Corp.

Qué Poca
Luis Elzoide
SER-CA Publishing, Inc.

Quiero
Moritha Cancel
Dustelli Music

BMI® 2002
...a los compositors y

Me Declaro Culpable
Jesús Meléndez
Arabora Publishing
Tigres Del Narte Ediciones Musicoles

Me Gusta Vivir De Noche
Morio Quintero
Más Flaminga Music

Ni Que Valieras Tanto
Martin Buenrostro Hemández
Máximo Aguirre Music Publishing Co.

Ni Una Lágrima Más
Marcello Azevedo
Estefono
Sony/ATV Lotin Music Publishing LLC
Universal-Música Unico Publishing
Warld Deep Music Publishing Corporotian
YKM Music Publishing

No Te Podías Quedar
Ramán González Moro
Seg-Son Music, Inc.

Ojos Así
Pabla Flares
Jovier Garza
Shokiro
Foreign Imported Productions and Publishing, Inc.
Sany/ATV Latin Music Publishing LLC

Se Fue Mi Amor
Pete Astudilla
Luigi Giraida
A.B. Quintonillo III
A Q Three Music
DHG Music
EMI-Blackwaod Music, Inc.
Peace Rock Publishing

Si Estuviera En Mis Manos
Carlos Núñez Montoro (SACM)
El Conquistodar Music Publishing

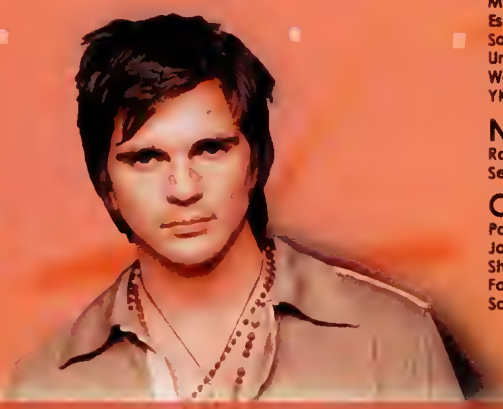
Si Te Vas
Kike Santander
Foreign Imported Praductions and Publishing, Inc.

Sin Tu Amor
Don Harris
Dewey Steven Terry
Sony/ATV Songs LLC

Te Quiero Mucho
Larenza Antanio
Tiny Morrie Sónchez
Striking Music Ca.

Te Quise Olvidar
Yosmil Morruto
Careers-BMG Music
Publishing, Inc.

Tú Y Las Nubes
José Alfreda Jiménez Sondovol (SACM)
peermusic



BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.

Special Achievement Award
Juanes

Copyright

talentoso
prestigioso
éxitoso
honoramos...

ONLY THE BEST

Continued from page LM-1

in the past few years. "We feel this is the signature show for Telemundo," says Sokol. "The Billboard show, because of its integrity, has special meaning for the industry, and that's part of the reason it appeals to its audience and to this level of talent."

In addition, the show will air simultaneously on HBC, the largest Spanish-language radio network in the U.S., with more than 50 stations in 14 markets.

HBO Latino, a new Spanish-language digital service, has once again signed on as the "In Association" sponsor for the conference and awards. The channel will conduct behind-the-scenes interviews, as well as provide red carpet coverage of the awards to be shown at a later date.

Willy Chirino

Luis Enrique

WHAT TO EXPECT

Following a humble launch that attracted, at most, 100 attendees, the Billboard Latin Music Conference has grown to become not only the longest-running Latin music conference in the nation, but certainly the most respected and well attended. With its mix of cutting-edge panels, showcases, sponsorship opportunities and, of course, the awards show, the three-day event, which takes place May 7–9 at the Eden Roc Resort in Miami Beach (with the awards show, as mentioned previously, taking place at the Jackie Gleason Theater), is the premier gathering of the Latin music industry.

This year offers special highlights. Among them, the HBC has signed a multi-year agreement with Billboard and Telemundo allowing for the simulcast of the Billboard Latin Music Awards over HBC's radio network. The partnership adds an extra dimension not only to the awards show, but also to the entire Billboard Latin Music Conference.

"The Latin Billboard Awards is one of those programs we feel is a winner and we want to be a part of it," says Jack Hobbs, senior VP, GM and director of new business development for HBC Radio Network.

Thalia

Aside from broadcasting the awards show in accordance with Telemundo's programming, HBC will do a series of programs leading up to the event, all of which will be formatically correct for HBC's 52 stations. "The sound will fit the format of the station," says Hobbs. "Obviously, we want to pique the attention of Hispanic listeners and not have them hit that button and change the station."

There are plans to do teasers, as well as interviews with nominees and featured acts, for four weeks prior to the show. The Sunday before the event, HBC will go live with a special featuring those stars who are in town for the show. In addition, HBC will broadcast live from the Billboard Latin Music Conference.

As a new media partner, HBC will co-host the "HBC Radio Day" May 7 at the Billboard Latin Music Conference. The Radio Day includes two panels—"Programming for the 12 to 24 Set" and "Trends in Regional Mexican Programming"—organized in conjunction with Billboard magazine and featuring radio experts from around the nation. As part of Radio Day, Arbitron will also demonstrate its new People Meter Reader for conference attendees.

BMI will present its 9th Annual Latin Music Awards, May 8, at the Diplomat Hotel & Resort in Hollywood, Fla., as part of the conference. The performance-rights organization will recognize the songwriters and publishers of the most-played Latin songs on U.S. radio and TV from the company's repertoire, numbering approximately 4.5 million works worldwide. Latin Song of the Year, Songwriter of the Year and Publisher of the Year will be announced during the event.

ADDITIONAL HIGHLIGHTS

Also on May 8, Crescent Moon Records and Sony Music will sponsor a Beach Bash lunch featuring Rabanes. Later on that night, BillboardLive will host Gerardo (Thump Records), Candela Soul (Intelligent Music), Noel (Sonic Bamboo Musica) and Icaro Azul.

"We both attract a high caliber of Latin entertainment professionals," says Diane Almodovar, assistant VP, Latin music, for BMI, referring to the Billboard conference and the BMI awards. "It works for everyone."

This year, the Billboard Latin Music Conference & Awards again kicks off with a Hope & Harmony event benefiting the Diabetes Research Institute. In a departure from its traditional golf and tennis tournament, this year the organization is hosting a dance party called ¡Bailando!, which will take place May 6 at BillboardLive.

Willy Chirino's orchestra will be the "house band" for the event and will serve as the musical accompaniment for artists expected to perform. Emilio Estefan will receive the 2002 Noteworthy Award and planned activities include a musical tribute, as well as performances by Tito Nieves, Tito Puente Jr., Luis Enrique, Lissette, Chichi Peralta, Roberto Perera, Hansel and Nestor Torres.

MTV Español and VH Uno will sponsor an opening reception on May 7, which will feature Jorge Moreno (Maverick Musica) and Gian Marco (Crescent Moon). That same evening, Sony will host its traditional opening showcase at BillboardLive, with performances by Jordi, Alejandro Montaner, Nayer and Brenda K. Starr.

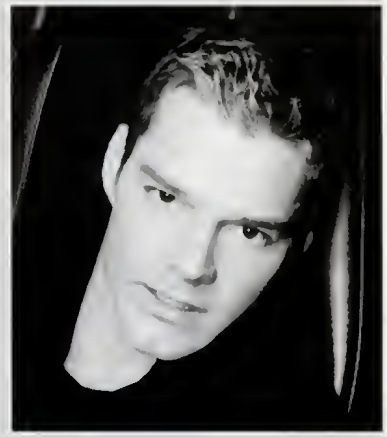
In keeping with what is now a three-year tradition, the editorial portion of the Billboard conference will present a one-on-one Q&A session with a major Hispanic star. This Billboard conference trend originated in 2000, when Enrique Iglesias sat down for an exclusive interview. Last year featured Marc Anthony, and this year's edition will feature Ricky Martin.

In what is also a tradition, the conference will feature a series of panels highlighting the most important trends in Latin music today. In addition to the two radio panels that will take place May 7, the schedule includes a president's panel, featuring heads of U.S. Latin operations; a retail panel; a television panel discussing the role of TV as an A&R tool; the now-traditional ASCAP-sponsored songwriters' panel, where aspiring writers bring their material to be heard and critiqued by some of Latin music's biggest names, including Bebu Silvetti (Billboard's Latin Producer of the Year), Kike Santander, Alejandro Jaén and Omar and Adolfo Valenzuela; and, naturally, the cutting-edge Latin rock panel, which will discuss the genre's possibilities in mainstream outlets and media, including tours, advertising and press.

A series of special sponsorship opportunities and events are also organized around the conference. In addition to its signature panel, ASCAP will host an acoustic songwriters' evening on May 7 at Yuca Restaurant on Lincoln Road. The performance—featuring Nicole Chirino, Claudio Corsi and Jodi Marr—will follow the opening-night reception, hosted by MTV Español (MTV's Spanish-language, U.S.-based channel) and VH Uno. ■

Main Attraction

On May 8, Leila Cobo Goes One-On-One With Superstar Ricky Martin



Is there a person in the world who doesn't know the name Ricky Martin? The thought is hard to fathom.

When Martin burst onto the international scene in 1999 with his now-fabled appearance on the Grammys, where he performed "The Cup of Life," he was already a major star in Latin America who had made a name for himself with the World Cup anthem that went around the globe in several languages. That performance, and Martin's subsequent eponymously titled English-language release, put him in an entirely different league.

No longer just a Latin phenomenon, it's no exaggeration to say that Martin became the single best-known star of that year, with his song "Livin' la Vida Loca" spending 14 weeks in the top 10 of the Billboard Hot 100. The album *Ricky Martin* spent a total of 67 weeks on the Billboard 200, 18 of those were spent in the top 10. Martin would follow up that success with *Sound Loaded* in 2000. Since then, he's taken a break from the recording studio (although he released a Spanish-language greatest-hits album in 2001 that included remakes of two tracks). His time off is set to be broken later this year, when he releases his third English-language album.

In what has become a tradition, the Billboard Latin Music Conference takes off with an exclusive Q&A session with a major Latin recording star who has valuable insight and information to share with attendees and who is living in a particularly creative and productive moment.

As Ricky Martin prepares to release what may well be the most important album of his career, following a long period of artistic development that includes his first ventures into songwriting, Billboard has invited him to discuss his plans and career trajectory before the Latin music industry in an intimate and unique setting on May 8 at 11:45 a.m. —*L.C.*

FONOVISA

congraTuLaTes aLL our

LOS TIGRES DEL NORTE

"Uniendo Fronteras"
Regional Mexicano,
Album Of The Year, Male Group

CONJUNTO PRIMAVERA

"Ansia De Amar"
Regional Mexicano,
Album Of The Year, Male Group

"No Te Podias Quedar"
Regional Mexicano, Airplay Track Of The Year

LAS JILGUERILLAS

"Con Sabor A México"
Regional Mexicano Album Of The Year
Female Group Or Female Solo Artist.

FONOVISA

FONOMUSIC
A Music Publishing Company

Billboard® Latin Music Nominees

MARCO ANTONIO SOLIS

Songwriter Of The Year

"O Me Voy O Te Vas"
Hot Latin Track Of The Year Hot Latin Tracks Artist Of The Year

"Mas De Mi Alma" Pop Album Of The Year Male

BANDA EL RECODO

Hot Latin Tracks Artist Of The Year

"Contigo Por Siempre"
Regional Mexicano,
Album Of The Year Male Group

"Y Llegaste Tu"
Regional Mexicano,
Airplay Track Of The Year

KING AFRICA

"Pachanga"
Pop Album
Of The Year,
New Artist

SPARX

"Para Las Madrecitas"
Regional Mexicano
Album Of The Year Female
Group Or Female Solo Artist.

Copyright Material

Billboard Awards Honor Latin Music's Top Acts

BY LEILA COBO

Regional Mexican artist Lupillo Rivera, a maverick in the genre who released two successful studio albums within a year of each other, tops the list of finalists for this year's Billboard Latin Music Awards. Rivera garnered six finalist nominations, including two each in the Regional Mexican Album of the Year/Male and the Regional Mexican Album of the Year/New Artist categories, where his albums *Despreciado* and *Sufriendo a Solas*, both on Sony Discos, compete against each other. Rivera is one newcomer in an eclectic list of mostly veterans.

Singer/songwriter Juan Gabriel tallied four finalist slots, while Marco Antonio Solís, Gilberto Santa Rosa and Jaci Velásquez tied for three each. Another chart newcomer, Manu Chao, landed two finalist slots.

From left: Enrique Iglesias, Jennifer Lopez and Marc Anthony

A.B. QUINTANILLA Y LOS KUMBIA KINGS

A.B. Quintanilla y Los Kumbia Kings' *Shhh!* (EMI Latin) was released Feb. 27, 2001, and made it onto Billboard's Latin Albums chart the week of March 17. It's been there ever since, defying the lack of heavy airplay (the title track peaked at No. 23 on Billboard's Hot Latin Tracks chart) and its decidedly different format. The 13-track album (21 if you count the five brief interludes and three remixes) is neatly divided into English and Spanish. It is also divided into genres—half cumbias and ballads, the other half mostly slow R&B with lots of harmonization.

When *Shhh!* was released, Quintanilla and his band faced the daunting task of improving themselves following the success of their debut album, *Amor, Familia y Respeto*, which went on to sell more than half a million copies. That sales figure has already been topped, and, at press time, after 55 weeks, *Shhh!* continues to chart.

MARC ANTHONY

The dearth of tropical music has been the source of much concern and debate in the past couple of years. During that time, an oft-mentioned line was: "The genre needs another Marc Anthony to get a boost." The genre didn't get another Marc Anthony; it got Marc Anthony again, this time with an album that was far more esoteric and complex than anything he'd done before. *Libre*, Anthony's return to salsa after his successful English-language debut in 1999, is his most personal work. He arranged, produced and mixed the album in its entirety, working with longtime keyboardist Juanito González as co-producer.

"I think it's the first time in my life, ever, that I'm completely satisfied," says Anthony. "I've done so many things, I've seen so many things, I've met so many people, worked so many places and had incredible milestone moments."

Like all of Anthony's salsa albums, *Libre*'s foundation is love songs, written by a host of writers. In a radical departure for a salsa album, Anthony has cowriting credit on all but one of the tracks because he arranged and wrote the improvisatory soneo sections that make up most of the latter part of each song.

BANDA EL RECODO

Still hot after 40 years, this group's music merges Latin dance tunes, jazz swing and classical music. Started by clarinet player Don Cruz Lizarraga, the group is still led by a Lizarraga, Don's son Alfonso. His other son, German, recently retired. Banda el Recodo's song "Y Llegaste Tu" spent 47 weeks on the Regional Mexican Airplay chart, with eight of those weeks at No. 1.

MANU CHAO

What a roster of finalists for Latin Rock Album of the Year, with Jaguares, La Ley, Ozomatli and Manu Chao's *Proxima Estacion...Esperanza*. All in all, it was an impressive showing for a genre with next to no airplay; these acts made it thanks to goodwill garnered through years of work. The least conventional may have been Manu Chao, former front man of French/Spanish group Mano Negra, whose success has been universal.

Proxima Estacion (Virgin Latino) is the follow-up to *Clandestino*, Manu Chao's 1998 debut, which went on to sell 2.5 million units worldwide and has led to Manu Chao being dubbed the "multilingual Bob Marley." The new disc, which has already sold 2 million copies worldwide, was recently re-released by EMI Latin USA following its initial release Stateside by Virgin Latino last year.

CONJUNTO PRIMAVERA

Perennially successful Conjunto

Continued on page LM-10

This Year's Finalists...

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that informs Billboard's weekly charts. Finalists—and the eventual winners—reflect performance of new recordings on Billboard's sales charts, including Top Latin Albums, and radio charts, including Hot Latin Tracks, during a one-year period from the issue dated Feb. 17, 2001, through this year's Feb. 9 issue. Based on sales data compiled by SoundScan and radio information monitored by Broadcast Data Systems, Billboard's charts are the world's most authoritative music charts, with album categories confined to titles that did not chart before Billboard's Nov. 18, 2000, issue.

HOT LATIN TRACK OF THE YEAR
"Abrazame Muy Fuerte," Juan Gabriel (BMG Latin)
"No Me Conoces Aun," Palomo (Disa)
"O Me Voy o Te Vas," Marco Antonio Solis (Fonovisa)
"Como Se Cura una Herida," Jaci Velásquez (Sony Discos)

HOT LATIN TRACK OF THE YEAR, VOCAL DUO
"La Calandra," Ramon Ayala y Jody Fanas (Freddie)
"Dos Corazones, Dos Historias," Julio Iglesias y Alejandro Fernández (Sony Discos)
"El Duelo," La Ley Con Ely Guerra (Warner Latina)
"No Vale la Pena," Nydia Con Juan Gabriel (Hollywood)

HOT LATIN TRACKS ARTIST OF THE YEAR
Banda el Recodo (Fonovisa)
Cristian (BMG Latin)
Juan Gabriel (BMG Latin)
Marco Antonio Solis (Fonovisa)

SONGWRITER OF THE YEAR
Omar Alfanno
Estefano
Juan Gabriel
Marco Antonio Solis

PRODUCER OF THE YEAR
Pepe Aguilar
Jesus Guillen
Alejandro Jaén
Bebu Silvetti

POP ALBUM OF THE YEAR, MALE
Azul, Cristian (BMG Latin)
Orígenes, Alejandro Fernández (Sony Discos)
Mis Romances, Luis Miguel (Warner Latina)
Mas de Mi Alma, Marco Antonio Solis (Fonovisa)

POP ALBUM OF THE YEAR, FEMALE
Entre Tangos y Manachi, Rocio Durcal (BMG Latin)
Huelo a Soledad, Ana Gabriel (Sony Discos)
Live, The Last Concert—Houston, Texas Feb 26, 1995, Selena (EMI Latin)
Mi Corazon, Jaci Velásquez (Sony Discos)

POP ALBUM OF THE YEAR, GROUP
Somos Gitanos, Gipsy Kings (Nonesuch)
Embrace the Chaos, Ozomatli (Interscope)
Shhh! A.B. Quintanilla y Los Kumbia Kings (EMI Latin)
Siempre en Mi Mente, Los Tri-O (BMG Latin)

POP ALBUM OF THE YEAR, NEW ARTIST
Proxima Estacion...Esperanza, Manu Chao (Virgin)
Pachanga, King Africa (Fonovisa)
Alexandre Pires, Alexandre Pires (BMG Latin)
Si Se, Si Se (Virgin)

POP TRACK OF THE YEAR
"Azul," Cristian (BMG Latin)
"Abrazame Muy Fuerte," Juan Gabriel (BMG Latin)
"Suerte," Shakira (Sony Discos)
"Como Se Cura una Herida," Jaci Velasquez (Sony Discos)

ALBUM ARTIST OF THE YEAR
Marc Anthony (Sony Discos)
Vicente Fernandez (Sony Discos)
A.B. Quintanilla y Los Kumbia Kings (EMI Latin)
Lupillo Rivera (Sony Discos)

ROCK ALBUM OF THE YEAR
Proxima Estacion...Esperanza, Manu Chao (Virgin)
Cuando la Sangre Galopa, Jaguares (BMG Latin)
MTV Unplugged, La Ley (Warner Latina)
Embrace the Chaos, Ozomatli (Interscope)

TROPICAL/SALSA ALBUM OF THE YEAR, MALE
Libre, Marc Anthony (Sony Discos)
Instinto y Deseo, Victor Manuelle (Sony Discos)
Intenso, Gilberto Santa Rosa (Sony Discos)
Dejame Entrar, Carlos Vives (EMI Latin)

TROPICAL/SALSA ALBUM OF THE YEAR, FEMALE
La Negra Tiene Tumbao, Celia Cruz (Sony Discos)
8, Gisselle (BMG Latin)
Corazon de Mujer, Melina León (Sony Discos)
Yo Por Ti, Olga Tañón (Warner Latina)

TROPICAL/SALSA ALBUM OF THE YEAR, GROUP
Americanizao, Fulanito (Cutting)
Mania 2050, Grupomanía (Universal Latino)
Coleccion Romantica, Juan Luis Guerra 440 (Karen/Universal Latino)
Calle Sabor, Esquina Amor, Limi-t 21 (EMI Latin)

TROPICAL/SALSA ALBUM OF THE YEAR, NEW ARTIST
Yo Si Me Enamore, Huey Dunbar (Sony Discos)
Joseph Fonseca, Joseph Fonseca (Karen/Universal Latino)
Multiplicame, Fuerza Juvenil (Mas Music)
Tortilla Party, El Vacilon de la Mañana (J&N)

TROPICAL/SALSA TRACK OF THE YEAR
"Me Libere," El Gran Combo (Combo)
"Me Da Lo Mismo," Victor Manuelle (Sony Discos)
"Pero No Me Ama," Gilberto Santa Rosa (Sony Discos)
"Pueden Decir," Gilberto Santa Rosa (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE
Lo Mejor de Nosotros, Pepe Aguilar (Balboa)
Despreciado, Lupillo Rivera (Sony Discos)
Sufriendo a Solas, Lupillo Rivera (Sony Discos)
En Vivo, Desde la Plaza el Progreso de Guadalajara, Joan Sebastian (Balboa)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE GROUP
En Vivo...El Hombre y Su Musica, Ramon Ayala y Sus Bravos del Norte (Freddie)
Contigo Por Siempre . . ., Banda el Recodo (Fonovisa)
Ansia de Amar, Conjunto Primavera (Fonovisa)
Uniendo Fronteras, Los Tigres del Norte (Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR FEMALE SOLO ARTIST
Con Sabor a Mexico, Las Jilguerras (Fonovisa)
Para las Madrecitas, Sparx y Lorenzo Antonio (Fonovisa)
Soy Lo Prohibido, Alicia Villareal (Universal Latino)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST
Homenaje a Chalino Sanchez, Jessie Morales El Original de la Sierra (Univision)
Fuerza Musical, Palomo (Disa)
Despreciado, Lupillo Rivera (Sony Discos)
Sufriendo a Solas, Lupillo Rivera (Sony Discos)

REGIONAL MEXICAN TRACK OF THE YEAR
"Y Llegaste Tu," Banda el Recodo (Fonovisa)
"No Te Podias Quedar," Conjunto Primavera (Fonovisa)
"No Me Conoces Aun," Palomo (Disa)
"Despreciado," Lupillo Rivera (Sony Discos)

GREATEST HITS ALBUM OF THE YEAR
Historia Musical, Los Angeles Azules (Disa)
Historia Musical Romantica, Grupo Bryndis (Disa)
Historia de un Idolo Vol. 1, Vicente Fernandez (Sony Discos)
La Historia, Ricky Martin (Sony Discos)

COMPILATION ALBUM OF THE YEAR
Bachatahits 2001, Various Artists (J&N/Sony Discos)
Billboard Latin Music Awards 2001, Various Artists (BMG Latin)
Merenhits 2001, Various Artists (J&N/Sony Discos)
No 1 Un Ano de Exitos, Various Artists (Sony Discos/Warner Latina)

JAZZ ALBUM OF THE YEAR
Volume 3—New Congo Square, Los Hombres Calientes (Basin Street)
Supernova, Gonzalo Rubalcaba (Blue Note/Capitol)
Latin Spirits, Poncho Sanchez (Concord Picante)
Calle 54, Soundtrack (Blue Note/Capitol)

DANCE CLUB PLAY TRACK OF THE YEAR
"Guitarra G (Remixes)," Banda Sonora (Tommy Boy)
"Out of Nowhere," Gloria Estefan (Epic)
"Heroe (Remixes)," Enrique Iglesias (Interscope)
"Play (Remixes)," Jennifer Lopez (Epic)

DANCE MAXI-SINGLE OF THE YEAR
"Out of Nowhere," Gloria Estefan (Epic)
"I'm Real (Remixes)," Jennifer Lopez (Epic)
"Love Don't Cost a Thing [Amor Se Paga Con Amor]," Jennifer Lopez (Epic)
"Loaded," Ricky Martin (Columbia)

RAP ALBUM OF THE YEAR
El General Is Back, El General (Mock & Roll)
Mundo Frio, Lito & Polaco (Pina)
Vivo, Vico C (EMI Latin)
De Nuevos a Viejos, Wisin y Yandel (BMI/Aponte)

PUBLISHER OF THE YEAR
BMG Songs, ASCAP
Edimonsa, ASCAP
Vander, ASCAP
WB, ASCAP

PUBLISHING CORPORATION OF THE YEAR
BMG Music
EMI Music
Sony/ATV Music
Warner/Chappell Music

El Poder de la Creatividad

El Poder de un Creador

Al revelar lo más profundo de sí mismos, los creadores de música nos ayudan a vernos de nuevas maneras. ASCAP entiende la intensidad personal del proceso creativo. Nosotros somos compositores y letristas. Somos la única Sociedad que por sí misma conduce los derechos de ejecución musicales en US. A través de nuestros servicios, ayudamos a los creadores de música a concentrarse en su trabajo. Impulsar a los creadores es parte clara de nuestra agenda. Asegurar el flujo de las ideas es parte vital para alcanzar la meta.

Las VENTAJAS de ASCAP

www.ascap.com

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD

Para más información, llamar a:
ASCAP
420 Lincoln Road, Suite 385
Miami Beach, FL 33139
(305) 673-3446 | (305) 673-2446 Fax

Lifetime Achievement:

El Gran Combo

Waving The Salsa Flag For 40 Years Strong, The Puerto Rican Band Hasn't Missed A Beat

On May 26, 1962, El Gran Combo, a then-fledgling Puerto Rican dance band, played its first gig in a hotel in San Juan. In a nation of many musicians, in a city of many bands, this band—notwithstanding the excellence of its musicians—could have followed a natural course, survived a few years and then quietly disappeared, like so many before and since.

However, four decades later, El Gran Combo survives as probably the best-known Puerto Rican band of all time; a group revered worldwide for its signature songs, its incomparable swing and a sound that's remained astoundingly consistent, even through the years and the many member changes that can befall a 40-year-old institution. How does one band remain relevant for a lifetime?

"If there's one single great contribution from El Gran Combo, it's the example it sets as an organization," muses founder Rafael Ithier. "Musically speaking, anyone can play the same as us. But, as an organization, it's the best example. But it's been tough."

Although many respectfully disagree with Ithier's assessment of "anyone" being able to play like El Gran Combo, it's hard to feel anything but awe at the staying power of this band, especially when it can still make everyone in a room get up and dance.

El Gran Combo has been around so long, it's impossible to imagine the salsa universe without them. As an orchestra, it's bred so much talent, it's hard to think of the tropical music circuit without its influence.

As a group, El Gran Combo has taken Puerto Rican music in particular and salsa in general to the world and is known by many as "La Bandera de la Salsa" (The Salsa Flag). In most Latin countries, the group is regarded not only as ambassadors but as *the* personification of the music. It's only fitting that, in May 2002, 40 years since its inception, El Gran Combo is set to receive Billboard's Lifetime Achievement Award.

Founded by Ithier, a pianist who played with Rafael Cortijo y Su Combo, El Gran Combo was originally conceived as a project by Cuban empresario Guillermo Alvarez Guedes, who was looking for a band to accompany Dominican singer Joseito Mateo on a release titled *Meneame los Mangos* (Shake My Mangoes).

After an initial rocky start—many backs were turned on the group because it was perceived as Cortijo's competitor, even though Cortijo and Ithier remained friends and subsequently played together many times—El Gran Combo began to gain solid footing.

After recruiting a young Andy Montañez on vocals, the group quickly garnered a following both in and outside of Puerto Rico, with a repertoire of devastatingly colloquial songs—tunes that told of everyday affairs, of simple passions, of common yearnings. Too many to even begin listing, these songs include "Hojas Blancas," "El Barbero Loco," "Vagabundo," "Aguacero," "Timbalero" and "Un Verano en Nueva York."

El Gran Combo has another asset: It is a meticulously organized band, and the members work as a team.

"The band has persevered because of its system," explains Ithier. "We share everything: our successes, our failures, our earnings. Everything is evenly distributed. And this is an incentive for the band. Everything we make, we divide. We all know we live from playing; so we greatly respect the band and we make ourselves be respected."

El Gran Combo has also been an evolutionary band, adapting to changing styles while preserving its own unique sound.

In four decades, El Gran Combo has been carried on a handful of labels and recorded innumerable albums. The group has played everything from boogaloo to merengue, from guaracha to tango, from boleros to bomba. It's hosted a parade of some of salsa's best-known musicians, from Montañez himself to Miguel Marrero, Milton Correa, Edwin Cortés and Martín Quiñones.

Some of the group's best-known recordings feature the premier salsa singers of all time, including Cheo Feliciano, Johnny Ventura, Gilberto Santa Rosa, Celia Cruz, Deddie Romero, Adalberto Santiago, Héctor Lavoe and Jerry Rivera.

Today, celebrating its 40th anniversary, El Gran Combo is in the midst of a frenetic concert schedule that involves numerous tributes, including a massive concert held April 27 at Coliseo Rubén Rodríguez in Bayamón, Puerto Rico, where the band shared the stage with Montañez and Santa Rosa.

Amidst all the accolades, Ithier says this Billboard tribute is particularly sweet. "It is special, so we feel special," he says. "It's an honor that El Gran Combo has been chosen for an award of this magnitude, because we've worked very hard, and we continue to work very hard. It hasn't been easy; it's a tough life. But we do it with the best intentions of pleasing people, and in hopes of sending a message of happiness, cordiality and, above all, sending a message of profound respect." —*L.C.*

TOP ACTS

Continued from page LM-8

Primavera has a string of success under its belt, buoyed by lead singer Tony Meléndez's distinctive vocals. Following *Necesito Decirte*, which was certified gold by the RIAA, Primavera followed up with last year's *Ansia de Amar* (Fonovisa), which garnered an RIAA certification for shipment of more than 500,000 copies. *Ansia* spent 30 weeks on Billboard's Latin Album chart, six of those at No. 1, reestablishing it as one of the nation's most steadily successful groups.

CRISTIAN

With his second album, produced by Kike Santander, baladeer Cristian Castro (who now simply goes by his first name) sought out a fresher, less traditional sound but, at the same time, reached out to the Italian pop sound he has long admired. The result was *Azul* (BMG U.S. Latin), an album that, to date, has spawned three singles, including the upbeat title track, which spent an impressive nine weeks at No. 1 on Billboard's Hot Latin Tracks chart. "Azul," the song, showcases Cristian's fabulous voice. Cristian's streak of *Azul* singles—"Yo Quería" and "Lloviendo Estrellas" followed "Azul"—came in the wake of the single "Por Amarte Así," from his previous album. The last to enter the charts, "Lloviendo Estrellas," did so on the last week of the tracking period, Feb. 9, 2002. An impressive run from a consistent seller.

Vicente Fernández (left), Jaci Velásquez

HUEY DUNBAR

The former lead singer of tropical trio DLG launched his solo career with an ambitious album, whose title track, "Yo Sí Me Enamoré" (Sony Discos), is a departure from the core of DLG's material. A traditionally arranged bolero, the track highlights Dunbar's soaring voice as well as his versatility. *Yo Sí Me Enamoré*, the album, continues to include edgy dance tracks, but at its core is Dunbar's voice and personality, which transcend from the recording studio to the stage. The album spent 39 weeks on the chart during the tracking period, peaking at No. 1 on April 28.

EL GENERAL

Latin rap made a comeback on the Billboard Latin Music Awards thanks to a strong showing by a surprising variety of artists, from veterans El General and Vico C to Lito & Polaco and Wisin y Yandel. The most eagerly awaited of these releases may have been El General's *El General Is Back*, the Panamanian artist's first studio album in three years, which was also the first release by fledgling label Mock & Roll. Although El General's trademark rap/reggae sound remains, he also fused rock, classical, house and folk.

The album was leisurely crafted, with the singer going into the studio whenever inspiration struck—he has his own recording studio in New York. "It's a well-planned album," he said at the time of release. "I recorded some 60 songs, and these are my 12 favorites." *El General Is Back* spent 22 weeks on Billboard's Top Latin Albums chart and topped the Tropical/Salsa chart.

VICENTE FERNANDEZ

Vicente Fernández may not have won his Grammy, but he remains a perennial favorite ranchera act and a permanent nationwide seller. Fernández got an additional boost this year thanks to his tour alongside son Alejandro, a landmark event that took father and son to arenas across the U.S. and Mexico. That fans never tire of Fernández's renditions of classics is evidenced by sales of his greatest-hits album, *Historia de un Idolo Vol. I* (Sony Discos), which spent 52 weeks on Billboard's Top Latin Albums chart. Numbers were so strong, Fernández ended up a finalist in two categories: Latin Greatest Hits Album of the Year and Top Latin Albums Artist of

Continued on page LM-12

excelencia

POP ALBUM OF THE YEAR

TROPICAL SALSA ALBUM OF THE YEAR

LATIN ROCK ALBUM & HOT LATIN TRACK OF THE YEAR

LATIN COMPILATION ALBUM OF THE YEAR

Warner Music Latina congratulates their nominees to the Billboard Latin Music Awards 2002

WARNER MUSIC LATINA

An AOL Time Warner Company

Leading In Nominations, Lupillo Rivera Is Proving That Everything Old Is New Again

BY LEILA COBO

In the beginning, some saw Lupillo Rivera as a passing fad. There he was, his head shaved to a sheen, waving an expensive cigar, driving a Bentley and wearing tailor-made suits. But just what was he singing on his major-label debut? Old-fashioned Mexican songs—some new, some standards—with your basic banda sinaloense accompaniment.

Some speculated his success had to do with his background and track record. He'd released a string of corrido albums—far racier stuff—on his dad's Cintas Acuario label, and the discs had been extremely successful in California. Others said it was the strength of his new label, Sony Discos, and the push it was giving him.

But after *Despreciado*, released in early 2001, topped the 1 million mark, it was clear this Rivera guy was onto something.

Less than a year later, he released his follow-up, *Sufriendo a Solas*, which also sold more than 1 million albums. Then, earlier this year, he put out two greatest-hits albums, *Sold Out Vols. 1 & 2*.

SURPRISE, SURPRISE

Barely 16 months after his major-label debut, Rivera has four albums simultaneously in the top 50 of the Billboard Top Latin Albums chart, a remarkable feat.

"Has it taken me by surprise? Very much," says Rivera. "But what can I do? It's something that happened real fast and real strong. It caught me off guard, the company off guard and my manager off guard."

No longer off guard, though, Rivera admits that he's been flooding stores with his product, and he's proud of the fact. "We were afraid we'd saturate the market, but everything's been selling so hot, it's amazing," he says. "I haven't saturated it yet. And for one reason, I do want to saturate it, for all the people that are copying me." Indeed, Rivera has spawned a trend of younger, hipper, bilingual, head-shaven singers who are looking at the past to bring their music to the future.

Appealing to audiences both young and old, this new breed of regional Mexican singers wears its traditions proudly. But, having been raised in the U.S., they can connect with audiences who are like them: bilingual, bicultural and anxious to see their traditions coming out through someone who looks and sounds like them.

But Rivera's appeal doesn't come down simply to looks or even musical style. Rather, it boils down to the man himself; articulate and focused, he has the personal charisma and commanding stage presence that make him a standout in the circuit.

"He's very charismatic and street-smart," says Sony Discos chairman Oscar Llord. "He put that in the mix and turned out to be the newest regional Mexican star. He could be an urban music star, but he's doing folkloric music, which is a unique twist."

CHANGING HIS TUNE

Born in La Barca, Jalisco, Rivera was raised in Southern California and lived the immigrant experience, picking grapes up and down the California coast. He was drawn to Mexican music in large part because of his father, who eventually opened a record store and created his own label.

In fact, practically the entire Rivera family is music-driven. Brothers Juan and Gustavo record with Sony Discos, while sister Jenni is on Fonovisa. An older brother is an assistant pastor for a church and is recording an album of Christian music.

As for Rivera, "In high school, I was the only Mexican who listened to regional Mexican music," he says with a laugh. "I was the only Mexican listening to music in Spanish at all. Everyone else listened to hip-hop and rap."

Rivera particularly liked the corridos of Chalino Sánchez, a friend of his father, and launched his career performing that kind of repertoire. But as his fame grew, he took a slight detour.

"I started to see more and more young people at my concerts, and they'd say, 'My dad won't let me buy your CD because it has corridos,'" recalls Rivera. "So I

Continued on page LM-24

TOP ACTS

Continued from page LM-10

the Year, where he competes with labelmates Marc Anthony and Lupillo Rivera, as well as EMI's A.B. Quintanilla y Los Kumbia Kings.

JUAN GABRIEL

You could say it was the year of Juan Gabriel, as much for his multiple finalist listings as for his extraordinarily prolific output. The Mexican icon hit the ground running in 2001 with his studio album *Abrázame Muy Fuerte* (BMG U.S. Latin), whose title track was subsequently the title track of a successful soap opera that aired both in the U.S. and Mexico. This, coupled with Juan Gabriel's lasting appeal, placed "Abrázame," the single, on the charts for 33 weeks, six of those at No. 1.

As if that weren't enough, Juan Gabriel was the object of adulation from a string of newer artists, with Nydia Rojas and Los Tri-O recording tribute albums featuring his songs. Two of those versions—"Si Quieres," performed by Los Tri-O, and "No Vale la Pena," a duet with Rojas and Juan Gabriel—charted as well. Juan Gabriel ended the year with *Por los Siglos*, an album of new versions of his own material, from which "Inocente Pobre Amigo" made the charts.

Cristian (left), Juan Luis Guerra

JUAN LUIS GUERRA

Following the award-winning *Ni Es lo Mismo Ni Es Igual*, Juan Luis Guerra revisited his most "romantic" material and compiled it in a two-CD collection that features remakes of many of his classics. *Colección Romántica* (Karen) spent 49 weeks on the charts, including four at No. 1.

ENRIQUE IGLESIAS

Enrique Iglesias' star shows no sign of abating. Anywhere. As his single, "Héroe" (Hero), swept charts worldwide in two languages, Iglesias once again capitalized on his remixes. This time, he enlisted the Groove Brothers—Paul Barry and Mark Taylor—whom he'd previously worked with, to work on a club mix. The remixes were de rigueur in Latin America's hottest night spots, from Cancún to Punta del Este, as well as Stateside.

JENNIFER LOPEZ

Although involved with musical theater as a little girl in the Bronx, it wasn't until 1999 that Jennifer Lopez was able to combine her dancing and singing background with the videos that accompanied her debut pop album *On the 6*. But "J. Lo" proved she was more than just a "fly girl" from the TV show *In Living Color* when she released her second album, which spawned the hit "I'm Real." With a little help from Ja Rule, the remix of this song peaked at No. 1, where it ruled the roost for 5 weeks.

VICTOR MANUELLE

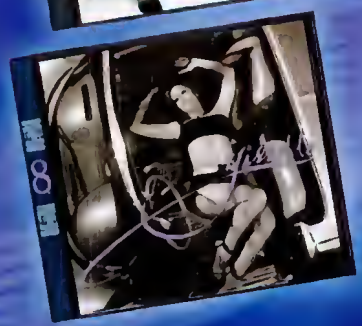
Instinito y DeSeo, Victor Manuelle's gold album, spent a week at No. 1 on the Billboard chart last year. And the single "Me Da Lo Mismo" set the airwaves on fire. "Me Da Lo Mismo" was on the Tropical Salsa Airplay chart for 30 weeks, spending seven at No. 1. Manuelle's career is said to have begun at a Gilberto Santa Rosa concert when he suddenly lept up on stage and began singing with him. Rosa hired Manuelle. And the rest, as they say, is history.

LUIS MIGUEL

Never underestimate the power of a good bolero coupled with a popular artist. That was the lesson to be learned with Luis Miguel's *Mis Romances* (Warner), the fourth in his series of albums primarily dedicated to standards in the genre. Only 10 weeks remained in the tracking period when *Mis Romances* entered at No. 1 on the Latin Pop chart on Dec. 8, 2001. And there it remained until Feb. 9, 2002. *Mis Romances* left Luis Miguel's bolero formula

Continued on page LM-14

Top Latin Stars...
and the nominees are



Album of the Year, Male:
"Azul" Cristian

Pop Album of the Year, New Artist:
"Alexandre Pires" Alexandre Pires

Hot Latin Track of the Year:
"Abrázame Muy Fuerte" Juan Gabriel

Hot Latin Track Artist of the Year:
Cristian
Juan Gabriel

Latin Pop Airplay Track of the Year:
"Azul" Cristian
"Abrázame Muy Fuerte" Juan Gabriel

Songwriter of the Year:
Juan Gabriel

Pop Album of the Year, Female:
"Entre Tangos y Mariachi" Rocio Durcal

Pop Album of the Year, Group:
"Siempre En Mi Mente" Los Tri-o

Latin Rock Album of the Year
"Cuando La Sangre Galopa" Jaguares

Tropical/ Salsa Album of the Year:
"8" Gisselle

Latin Compilation Album of the Year:
"Billboard Latin Music Awards 2001" Various Artists

BMG U.S. LATIN

© 2002 BMG Music

www.clicmusica.com

ARIOLA RCA

TOP ACTS

Continued from page LM-12

virtually untouched. If the sales alone weren't indication of the lasting popularity of this formula, Luis Miguel's word may be a hint. Following this album's release, he reiterated that he plans to record more bolero discs.

NO. 1: UN ANO DE EXITOS

Nineteen tracks of pure musical heaven, the compilation album *No. 1: Un Año de Exitos* peaked on the Billboard chart at No. 4. With artists as diverse as Ricky Martin, Julio Iglesias, Fito Paez and Azul Azul, Sony Discos and Warner Latina hoped to grab Latin music lovers much in the same way the *Now!* series has grabbed the pop world. They're off to a good start with this gold record.

LUPILLO RIVERA

Armed with a cigar, shaved head, designer suits and bilingual bravado, Sony Discos artist Lupillo Rivera revolutionized and reinvigorated regional Mexican music. Despite his avant-garde look, Rivera's sound on *Despreciado*, his debut album with Sony Discos, is eminently traditional and features a genuine banda sinaloense accompaniment. This down-to-earth feel served Rivera well, garnering him a following among young and old listeners alike and placing him atop Billboard's Latin Albums chart for a full eight weeks. "I am trying to conquer the whole Latin world," says Rivera. "That's what I want, to have all the Latins listen to what I do."

Admittedly taken aback by *Despreciado*'s astounding success, Rivera quickly released a follow-up, *Sufriendo a Solas*, which followed the same musical—and chart—pattern of its predecessor. In the finalist roundup for Regional Mexican Album of the Year/Male and Regional Mexican Album of the Year/New Artist, Rivera's *Despreciado* and *Sufriendo a Solas* ended up competing against each other.

NYDIA ROJAS

Ranchera singer Nydia Rojas had several critically acclaimed, yet only moderately successful albums to her name. With *Nydia*, her new Hollywood Records album, she went for a change of pace, applying her phenomenal voice to contemporary pop arrangements of Juan Gabriel songs. Even Juan Gabriel was impressed enough that he recorded his track "No Vale la Pena" with her.

Juan Gabriel (left), Olga Tañón

PONCHO SANCHEZ

Having won last year's Latin Jazz Album of the Year for *Latin Soul* (Concord Jazz), which also garnered a Grammy, West Coast percussionist Poncho Sánchez returned to the running with the new release, *Latin Spirits*. This time around, Sánchez faces stiff competition with the *Calle 54* soundtrack, but, nevertheless, his following remains strong. In this, his 20th recording for Concord and his 22nd recording overall, Sánchez blends Afro Cuban and Caribbean rhythms with the soul of Detroit, Philadelphia and New Orleans. The album additionally benefits from guest artist Chick Corea, who also penned the title track.

BEBU SILVETTI

Ricardo Montaner calls him his "perfect match." Marco Antonio Solís refers to him as a tailor who custom makes his music. Yet pianist/composer/arranger/producer Bebu Silvetti is known for a particular kind of sound; one so thoroughly his that only a few measures establish it as "the Silvetti sound"—sweeping melodies, lush string arrangements, acoustic instrumentation and, above all, unabashed romanticism. "Never, ever has anyone requested another type of sound [from me]," says Silvetti categorically. "They want my strings. I try not to copy myself, because that would be ridiculous. So, within my style, I move around."

The Argentine-born Silvetti first came to international notice with his piano pop hit "Spring Rain" in the late '70s and re-emerged in 1991 when he produced and arranged Luis Miguel's *Romance*. Since then, he's been prolific, and this has been a particularly good year, with hit albums by Rocío Durcal, Tamara, Montaner and Solís. In particular, his productions

Continued on page LM-16

muxxic LATINA

granvíamusical

You will get hooked...

on our muxxic!

Muxxic Latina, the hottest new multinational record label, just signed three exciting new artists.

And... we will always be fishing for more!

There is an ocean of talent just waiting to be discovered. We pride ourselves on being in the same waters with some of the world's most exciting and talented Spanish-speaking artists from Latin American countries and the United States.

Listen! Muxxic Latina is playing your song. Learn more about Muxxic Latina by visiting our web site at www.muxxiclatina.com and look for these three new albums in a record store near you!
1680 Michigan Avenue, Suite 730 ▪ Miami Beach, Florida 33139 ▪ Tel.: 305.531.1355

TOP ACTS

Continued from page LM-14

for Solís—*Trozos de Mi Alma* and the follow-up *Más Trozos de Mi Alma* (which topped Billboard's Latin Albums chart)—have been notable not only for their quality and success, but for being able to cross Solís, a regional Mexican icon, into a mainstream market.

OLGA TANON

Olga Tañón's first disc under the Warner Music International umbrella—she spent a decade signed to WEA Latina, now Warner Music Latina—is a return to her tropical roots, yet moves beyond merengue to mambo, bugalú and more. Having spent 11 weeks at No. 1 on Billboard's Tropical Albums chart, it was a return welcomed by fans. "I truly think it's my best album," says Tañón, who also produced the record. On *Yo Por Ti*, Tañón has managed once again to be, in her own words, an "elegant merenguera," yet the album remains essentially a feel-good party disc that doesn't distort the basic rhythms. "You can have fine entertainment," she says. "But when I do merengue—a genre that's not even from my country—well, you have to treat it with respect."

JACI VELASQUEZ

Jaci Velásquez described *Mi Corazón* (Sony Discos) as "my heart on tape." Intensely personal, the album spoke to a host of events she'd been through in her life, making for a particularly emotive album. "This record required a lot from me—physically and emotionally," says Velásquez.

Before she gained notoriety as a Latin pop act with 1999's *Llegar a Ti*, Velásquez was already established as a Christian act. Banking on her tried-and-true status, that first Sony Discos album included both Spanish-language versions of previous hits, as well as new material written specifically for her.

El General (left), Luis Miguel

Mi Corazón, which spent 37 weeks on the chart during the tracking period, follows that trend, with songs written by Latin hit makers like Rudy Pérez (who produced *Llegar a Ti*) and Desmond Child, as well as Christian music songwriter Mark Heimermann. But *Mi Corazón* is far edgier than its predecessor, mixing upbeat dance tracks with the ballads Velásquez favored on her first outing.

ALICIA VILLARREAL

Alicia Villarreal has long been known as the voice of Límite, with whom she won last year's Billboard Latin Music Award in the Regional Mexican Album of the Year/Female Group category for *Por Encima de Todo*. In her first solo outing—a venture she says is parallel to her career with Límite—Villarreal has opted for ranchera music with mariachi accompaniment. *Soy Lo Prohibido* (Universal) has 12 tracks, 10 of those standards, including the single "Acompáñame," which was originally recorded as a duet with Rocío Durcal and Enrique Guzmán and here features Villarreal with labelmate Pedro Fernández. *Soy Lo Prohibido* spent 18 weeks on the Regional Mexican Albums chart.

WARNER/CHAPPELL

Warner/Chappell represents songs and songwriters from every country in the world and describes its catalog as "rich in tradition and history." It also publishes music in all forms—from symphonic to soul, be-bop to Broadway, tangos to techno, romance to rock—and is always part of the new, while preserving its connection with the great songs and composers that define the golden age of popular music in the 20th century. Latin writers represented include Robi Rosa, Luis Escolar, Shakira and Enrique Inglesias.

WB/ASCAP

The strength of a publisher can be measured in the versatility of its roster. And what versatility is found in the slew of WB tracks that climbed the charts during the tracking period! From regional Mexican hits like Límite's "Toque de Amor" and Los Temerarios' "Sufriendo Penas," to alternative sounds like Jarabe de Palo's "De Vuelta y Vuelta" and La Mosca Tse Tse's "Para No Verte Más," to tropical dance tracks like Celia Cruz's "La Negra Tiene Tumbao" and Frankie Negrón's "Tu Placer." WB also benefited from its exclusivity with songwriters like Alejandro Sanz and its ongoing policy of placing songs and supporting artist development. ■

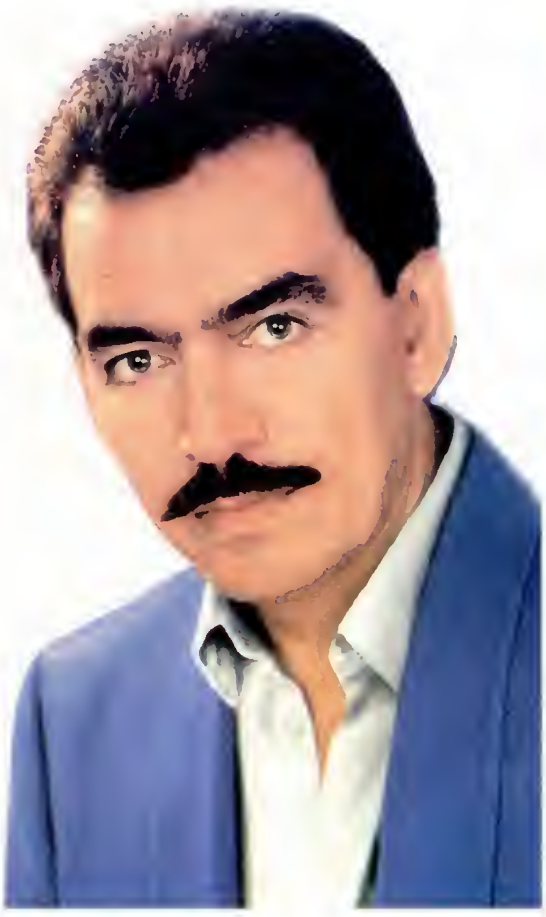
Balboa Records

CONGRATULATES

Joan Sebastian & Pepe Aguilar

Vander Music/Edimusa

For their nominations to the Billboard Latin Music Awards 2002



Regional Mexican Album Of The Year (male) "En Vivo Desde la Plaza el Progreso de Guadalajara"

Regional Mexican Album Of The Year (male) & Producer Of The Year "Lo Mejor de Nosotros"

Vander Music Inc. Publisher Of The Year

LAMC
Latin Alternative Music Conference
AUGUST 8th-10th NEW YORK 2002
CENTRAL PARK SUMMERSTAGE
ACOUSTIC SHOWCASE
CELEBRATE BROOKLYN! FESTIVAL
BATTLE OF THE BANDS
LBE AWARDS CEREMONY
LAMC SHOWCASE
CLOSING NIGHT PARTY
Live Performances
Panel Discussions
Deal Making Forums
Industry Networking
WWW.LATINALTERNATIVE.COM
August 8th - 10th 2002 NYC
THE PUCK BULDING - 295 Lafayette
To register online visit us @ www.LatinAlternative.com or print the registration form and fax to (818) 763-1398
EARLY BIRD REGISTRATION:
$199.00 through April 30th
May 1st through June 30th $249.00
Begining July 1st FULL REGISTRATION $299.00
LAMC@Cookman.com 5631 Willowcrest Ave. North Hollywood, CA 91601
Tel. (818) 763-1397 Fax (818) 763-1398

Spirit Of Hope:

Ricky Martin

Helping Underprivileged Kids And Families Is Just One Of Many Of The Singer's Caring Ways

When Ricky Martin was in Menudo, when he was only 12 years old, the group's members were named Unicef ambassadors. As such, Martin and his Menudo cohorts—often driven by his own mother in the family car—went to innumerable hospitals, schools and childcare centers for underprivileged children, where they would sign autographs, pose for pictures and maybe sing a song or two.

They say old habits die hard. And today, nearly 20 years later, Martin is still doing very much the same thing he did then, only now he does it on his own, through the Ricky Martin Foundation, created two years ago to channel assistance to a wide variety of causes. This impetus to help, coupled with a highly involved and personal approach to doing so that dates back to his teens, motivated Billboard to name Martin the recipient of this year's Spirit of Hope Award.

"I remember once, before he launched his solo career, he came to the institution to see the kids," recalls Nilda Morales, executive director of SER Puerto Rico (the Puerto Rican Easter Seals), which operates different centers for disadvantaged and disabled children and their families. "And there was one child who didn't know him. And Ricky said, 'If I ever become famous, I won't forget you.' And that's the way it's been."

Through the years, Martin would collaborate with SER in myriad ways. Most notably, he paid in full for the construction of SER's center in the community of Aibonito, which serves 150 children with developmental deficiencies. The center is now known as El Centro Ricky Martin de SER de Puerto Rico and Martin continues to assist on a permanent basis. For Morales, however, Martin's real value lies not as much in the money he gives but in the interest he places in the center's activities.

"He would come here, and he would never allow us to bring press, because he wanted to spend time with the kids," she says. "So, even though he's a star that's high in the firmament, he has the warmth to allow his light to touch others."

Martin has long been known to assist in many causes, including the Rainforest Foundation and Pavarotti & Friends. He continues to do so independently, with the work done by the Ricky Martin Foundation, which services mostly projects in Puerto Rico and was created to streamline and better channel efforts.

Headed by his brother Fernando Fernández, the fully staffed, Puerto Rico–based foundation processes innumerable requests before presenting the most viable projects to Martin himself, who makes the final choices.

Aside from SER, longstanding pet projects include the Fundación Soli Solina Ferré, a center for single mothers and pregnant teens that includes an elementary school for low-income children. There's also the Ricky Martin Scholarship, awarded to a student or students enrolled in the University of Puerto Rico's School of Medicine. Martin, who at one point wanted to study medicine, created the scholarship with $100,000 of seed money and has pledged an additional $20,000 per year to be given to students in need of financial aid. As of September, a new scholarship will also be created for needy students who enroll in Puerto Rico's Escuela Nacional Música. Martin is also in conversations with Nacho Cano to assist in the Spanish singer's school of music for girls in Calcutta, an endeavor that already has the support of Alejandro Sanz. The project is part of Martin's plan to expand the scope of his foundation, and, with it, to collaborate with other artists who have similar organizations.

In the meantime, however, those who benefit most often remember the little things.

Take the San Jorge Children's Hospital, to which Martin last year donated $50,000 for the institution's cancer wing. "He wanted to come himself and see the hospital," says San Jorge director Domingo Cruz. "And, because he was so famous, I imagined he would be rather cold. In fact, three hours before he came, there was all kinds of security. But when he arrived, he ignored the security completely and was giving out hugs and kisses to the kids. If one kid wanted him to read a book, he read it. If another wanted him to get down on the floor and play, he did it. It was very exciting, really. He spent time with each child." —*L.C.*

Disfruta Heineken® Responsablemente.

© 2002 Heineken USA Inc., White Plains, NY

(((la más tocada)))

Heineken EN VIVO PRESENTS

Billboard® LATIN MUSIC CONFERENCE & AWARDS 2002

in association with HBO Latino

May 7-9 • Eden Roc Resort

Tuesday, May 7

12:00pm - 5:00pm — Cotillion Court

REGISTRATION

Pick up your lanyards sponsored by **BMI** & badges sponsored by **Cardenas, Fernandez & Associates**

EXHIBITS — Sports Center

Visit the exhibit area for a chance to win prizes!

Pick up your REGISTRATION GIFT BAG sponsored by **Universal Music & Video Distribution**

EXHIBITORS:

- LARAS
- ALMA AWARDS 2002
- HBC
- NETMIO
- HISPANIC PR WIRE
- BUSINESS WIRE

. . . and more

12:00pm - 6:00pm

HEINEKEN LOUNGE — Lobby Bar

RADIO SESSIONS

presented by Billboard & HBC

1:30pm - 2:30pm — Cotillion Ballroom

PROGRAMMING TO THE 12 - 24 SET

How is Spanish language radio programming to the younger listener? In an effort to tap into the biggest music buying segment, Spanish radio is experimenting with new formats and alternative programming. Programmers nationwide tell us what they're doing.

Moderator:
Kevin Baxter, The Miami Herald

Panelists:
David Gleason, HBC
JD Gonzalez, HBC
Dilson Mendez, Videomundo Broadcasting
David Miranda, WXXY 103.1FM, Chicago/Big City Radio
Jorge Ramos, Sony Latin

2:45pm - 3:45pm — Cotillion Ballroom

ARBITRON'S PPM: WHAT'S IN IT FOR YOU?

Arbitron's Portable People Meter (PPM) introduces 21st Century research tools to local market measurement. The PPM approach could revolutionize audience measurement for broadcast and cable television, and radio. Bob Michaels, Arbitron's vice president of Programming Services will explain how PPM works and what it might mean for Hispanic audience measurement. An update on the Philadelphia trial will be followed by Q&A.

4:00pm - 5:00pm — Cotillion Ballroom

TRENDS IN REGIONAL MEXICAN PROGRAMMING

The biggest-selling genre in Latin music is relying on an increasingly specialized network of stations, which program everything from "romantic" rancheras to Norteño and corrido. Programmers nationwide tell us what are the hottest programming trends in regional Mexican music.

Moderator:
Ramiro Burr, San Antonio Express News

Panelists:
Eleazar Garcia, HBC
Eddie Leon, Radio Ideas
Gilberto Moreno, Musimex
Amulfo Ramirez, HBC

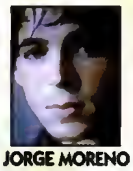
6:00pm - 8:00pm — Poolside

WELCOME RECEPTION

sponsored by MTV Español & VH Uno

performances by

GIAN MARCO
Crescent Moon Records



JORGE MORENO
Maverick Musica

8:30pm — Yuca Restaurant, 501 Lincoln Road

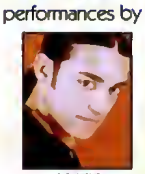
ASCAP ACOUSTIC SHOWCASE

performances by **OMAR ALFANNO, NICOLE CHIRINO, CLAUDIO CORSI, JODI MARR & JOSE NOGUERA**

Immediately following... — BillboardLive, 1500 Ocean Dr.

SONY SHOWCASE

performances by



JORDI

ANGEL LOPEZ

ALEJANDRO MONTANER

NAYER

BRENDA K STARR

Wednesday, May 8

9:30am - 4:30pm — Cotillion Court

REGISTRATION

12:00pm - 7:00pm — Lobby Bar

HEINEKEN LOUNGE

10:00am - 5:00pm — Sports Center

EXHIBITS — Breakfast will be served!

10:00am - 11:15am — Cotillion Ballroom

A VIEW FROM THE TOP

Senior executives of U.S. Latin labels speak candidly about the most pressing issues for the Latin music industry in this country.

Moderator
Leila Cobo, Billboard

Panelists
Mauricio Abaroa, Crescent Moon Records
John Echevarria, Universal Music Latino
Jorge Pino, EMI Latin
Adrian Posse, BMG U.S. Latin
Marco Antonio Rubi, Muxxic Latina
Francisco Villanueva, Mock 'n Roll
George Zamora, Warner Music Latina

11:45am - 1:00pm — Cotillion Ballroom

RICKY MARTIN

UP CLOSE & PERSONAL

with Billboard's Leila Cobo

An exclusive Q&A with Ricky Martin, Latin pop's biggest star. After spending the last year out of the limelight as he works on his new album, Martin will sit down for this exclusive, in-depth chat.

1:00pm - 3:00pm — Beachfront at the Eden Roc

CRESCENT MOON RECORDS & SONY MUSIC BEACH BASH BBQ

with performance by **RABANES**

BMI · ASCAP · MTV Music Television español · VH UNO · THUMP Records AMERICA'S PARTY LABEL · CRESCENT MOON RECORDS, LLC · cfa we produce! · UNIVERSAL MUSIC & VIDEO DISTRIBUTION

Schedule of Events . . .

Wednesday, May 8
continued

3:30pm - 4:45pm — Cotillion Ballroom
RETAILING
As Latin music strives to gain a stronger foothold in the U.S. market, retailers and labels face the challenge of positioning their product and competing more effectively in the mainstream market. Latin music buyers for top retailers, including Internet sites, talk about their challenges, prospects and solutions.
Moderator: Gustavo Fernandez, Delanuca
Panelists:
Rosalia Bobe, CD Now
JC Gonzales, Musicland
David Massry, Ritmo Latino
Luis Silva, Freddie Records
Federico Teran, Madacy Latino
Mark Woodard, TransWorld Entertainment Corp.
Jeff Young, Sony Discos

5:00pm - 6:15pm — Cotillion Ballroom
SONGWRITER'S PANEL
ASCAP once again hosts the now-traditional songwriter's panel. Here, conference participants are invited to bring in their original material to be listened to and critiqued by our panel of distinguished songwriters, producers and publishers. A unique opportunity, only at the Billboard Latin Music Conference.
Moderator:
Alexandra Lioutikoff, ASCAP
Panelists:
Maximo Aguire, Maximo Aguire Publishing
Alejandro Jaén, Musica Futura International
Abraham Quintanilla, Q Productions
Kike Santander, Santander Music
Bebu Silvetti, Bebu Music
Adolfo Valenzuela, Twiins Enterprises
Omar Valenzuela, Twiins Enterprises

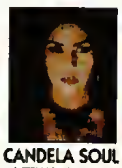
6:30pm - 7:30pm — Lobby Bar
ALMA AWARDS 2002 HAPPY HOUR

9:00pm
LIVE ARTIST SHOWCASE
BillboardLive, 1500 Ocean Dr.
hosted by Tito Puente Jr.

TITO PUENTE JR.

performances by

GERARDO
THUMP RECORDS


CANDELA SOUL
INTELLIGENT MUSIC

NOEL
SONIC BAMBOO MUSICA

ICARO AZUL
RADICAL SONICA

Thursday, May 9

10:00am - 2:00pm — Cotillion Court
REGISTRATION

12:00pm - 2:00pm — Lobby Bar
HEINEKEN LOUNGE

10:00am - 3:00pm — Sports Center
EXHIBITS — Breakfast will be served!!

10:30am - 11:45am — Cotillion Ballroom
TELEVISION PANEL
Increasingly, television has become not only a vehicle to promote musical artists but to actually create them. Among other issues, this international panel will discuss the success of shows such as Popstars (Argentina), Operación Triunfo (Spain) and Programa Raul Gil (Brazil), as well as the increasing role of soap operas in the positioning and promotion of artists.

Panelists:
Toni Cruz, Gestmusic
Raul Gil, Luar Music
Alejandra Isabel, Despierta America
Hugo Piombi, RGB Entertainment
Carlos Ponce, EMI Latin USA
Jose Tillan, MTV Latin America

12:00pm - 1:30pm — Cotillion Ballroom
LATIN ROCK
The Billboard Conference has always been at the forefront of the Latin rock movement. Almost since its inception, the conference has featured a Latin rock panel that's traditionally been one of its highlights.

Moderators:
Robbie Lear, Universal Music Latin America
Angela Rodriguez, AR Entertainment

Panelists:
Tomas Cookman, Cookman International
Enrique Fernandez, LARAS
Kate Ramos, CIE USA
John Reilly, Rogers & Cowan
Emilio Regueria, Los Rabanes
Leslie Zigel, BMG U.S. Latin

The Grand Finale

6:00pm Doors Open
7:15pm Doors Close
8:00pm Show Starts
JACKIE GLEASON THEATER

THE BILLBOARD LATIN MUSIC AWARDS
Produced & broadcast by TELEMUNDO
Simulcast by Hispanic Broadcasting Corp.

MARC ANTHONY

CRISTIAN

CELINE DION

ANA GABRIEL

JUAN GABRIEL

ALEJANDRA GUZMAN

LOS TRI-O

VICTOR MANUELLE

AB QUINTANILLA
Y LOS KUMBIA KINGS

ALEJANDRE PIRES

LUPILLO RIVERA

OLGA TAÑON

THALIA

JACI VELÁSQUEZ

CARLOS VIVES

12:30am-2:30am
THE AWARDS SHOW AFTER PARTY AT BILLBOARDLIVE
with special performance by
ELVIS CRESPO

ALMA AWARDS · Sonic Bamboo · radicalsónica · Sony DISCOS · ARBITRON · HBC Netmio.com · TELEMUNDO

Rap On The Rise In Puerto Rico

Although Generating The Island's Biggest Sales, The Genre Struggles To Get The Attention It Deserves

BY RANDY LUNA

3-2 Get Funky (top), Lito & Polaco

"If I am a rapper, they reject me, they discriminate against me/but, in album sales, we put the discipline," states rapper Tempo on "Amen," the first single off his third album, *Exitos*, released by Buddha's Production.

Tempo's song clearly explains the scenario of the recording industry in Puerto Rico, where rap music is the genre responsible for maintaining a healthy level of sales, yet it's barely noticed by a majority of the media.

"It used to be a trend, but now it has established itself as a genre. It is the strongest source of income in the industry, above pop or tropical [music]," says Rafael Pina, president/owner of the independent record label and distribution company, Pina Music, which releases an average of six albums per year. "We sell at least 50,000 copies [of each release] between the U.S. and Puerto Rico."

Sales like this are providing retailers with such a steady traffic of customers that, for a single market like Puerto Rico, the trend would normally generate massive media coverage. But rap is still overlooked by many media outlets, especially TV and radio, due to the negative perception associated with the music and its highly sexual and violent content. Sponsors are afraid to invest in events as well. All this, coupled with leeriness about dealing with the crowds associated with the music, prevents the genre from growing any further.

REFLECTING LIFE

"There is a preconception that rap music has to deal with gunshots and that kind of stuff. But [the industry] has to start seeing rappers as artists, too," says producer Frank Castillo, owner of Buddha's Production. In fact, Tempo's *Exitos* is the first release via Buddha's new distribution deal with Sony Discos. It entered the Billboard Top Latin Albums chart at No. 21 (Feb. 16).

"For a long time, people didn't want to see or listen to what we

Continued on page LM-26

FAMOUS MUSIC PUBLISHING and SANTANDER PUBLISHING

Proudly congratulate our songwriters

GUSTAVO SANTANDER
JOSE NOGUERAS
OMAR SANCHEZ
XIMENA MUÑOZ
JOSE GAVIRIA

who contributed
to releases nominated for the
2002 Billboard Latin Music Awards

LATIN POP AIRPLAY
TRACK OF THE YEAR
"AZUL" • CRISTIAN

POP ALBUM
OF THE YEAR, MALE
"AZUL" • CRISTIAN

TROPICAL / SALSA
ALBUM OF THE YEAR, FEMALE
"YO POR TI" • OLGA TAÑON

FAMOUS MUSIC

The Famous Music Publishing Companies – 10635 Santa Monica Blvd., Suite 300 – Los Angeles, CA 90025 – Contact: Claribel Cuevas – Tel: (310) 441-1318 Fax: (310) 441-4729 – claribel_cuevas@paramount.com

LAS GIRAS MAS CALIENTES DE 2002

www.cfevents.com

cfa

A Televisa/Clear Channel Entertainment Company

we produce

For Sponsorship Opportunities Contact:
Henry Cardenas

CFA • 850 W. Jackson • Suite 750 • Chicago, IL• 60607 • TEL: 312-421-5272 FAX: 312-421-4878

A Televisa/Clear Channel Entertainment Company

The Heart Of Miami.
The Soul Of Latin Music.

The AmericanAirlines Arena, home of the NBA's Miami HEAT and WNBA's Miami SOL, is downtown Miami's ultimate sports and entertainment showplace. This ultra-modern jewel on the waterfront hosts the world's most exciting events and attractions. With a flexible seating capacity of 4,700 to 20,000 the AmericanAirlines Arena is South Florida's hottest venue in the heart of Miami.

AmericanAirlines Arena
www.aaarena.com

For booking information contact Eric Bresler by phone (786)777-1122, fax (786)777-1600 or e-mail ebresler@heat.com.

LUPILLO RIVERA

Continued from page LM-12

decided to record old songs. My [young] fans think they're new, and the dads who wouldn't let them buy the CD before are now listening to it themselves."

Rivera made his Sony debut with *Despreciado*, which included the track of the same name, originally popularized by Javier Solís. Rivera recorded the entire disc in banda format, instead of his previous norteño style.

The strategy worked, and "Despreciado" hit Billboard's Hot Latin Tracks chart, while *Despreciado*, the album, has remained on the Billboard Latin Albums chart since its release, even though Rivera has released three other albums.

FOR VARIETY'S SAKE

"In Lupillo's case, I think people will be bothered if we don't come out with a new album," says Llord. "I think he has such a loyal fan base, people are looking for a new studio album every couple of months. I know this goes against all the philosophies of the record business, but there's no reason why Lupillo can't be an exception. And, so far, he's been the exception."

So much so that, at the end of April, Rivera is slated to release a corrido album with his brother Juan, *Los Hermanos Mas Buscados*. In October, he's slated to record yet another disc, this time accompanied by mariachi.

"I'm doing it for variety's sake, and to prove to those who criticize me that I can record with mariachi," says Rivera, talking on the phone in between gigs (he usually plays three shows per weekend). "It's different; it's a little more difficult. It's more traditional. You have to be more careful with it."

Llord says Sony is exploring the possibility of a special project with the songs of Javier Solís—one of Rivera's idols—in which Rivera records duets with Solís using Solís' old recordings.

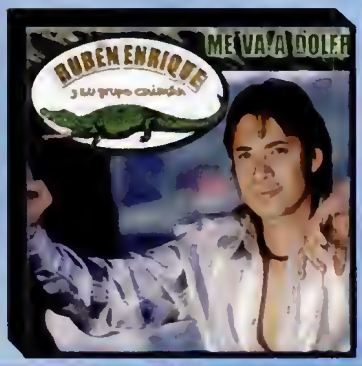
As for Rivera, he's looking way ahead. Beginning in August, his shows will feature a banda sinaloense, his norteño band and a mariachi, and, beyond that, he's even planning a family concert with his siblings in 2003.

"What I want is to really win over all the small towns and then have a family tour in all the big places," he says. "But that won't be until 2003 because I want to set my name straight, so it'll be a success. I want to go to Miami, for example, and pack the hell out of it. There are cities I pack, like Los Angeles. But I still have New York and Atlanta to go.

"I am trying to conquer the whole Latin world," he says. "That's what I want, to have all the Latins listen to what I do." ■

MUSIMEX

Proudly Presents



Coming Soon...

TRINI Y LA LEYENDA

NELSON Tercan

LATIN BOYS

LA DINASTIA de Tuzantla

BANDA ROJA

LA QUADRA

A.K.~ BRON

Grupo Soñador

Grupo PACTO

La Original Banda El Limón

El Barrio Music

Still To Come...

Many More Big Surprises

And This Is Only The Beginning!!!

PUERTO RICAN RAP

Continued from page LM-22

had to say," says Mickey Perfecto, half the duo 3-2 Get Funky along with partner Bimbo. "But we kept screaming until they had to. And, while fathers where prohibiting kids from buying [rap] albums, [the kids] were obtaining illegal copies at school." After releasing four albums with RMM, the duo was featured rapping on salsa legend Celia Cruz's latest hit, "La Negra Tiene Tumbao," which resulted in a record deal with EMI Latin.

The success of Puerto Rican rap, or reggaeton as it is known among its consumers, can be attributed to a mix of socially conscious lyrics that reflect the low-class lifestyle and a modern version of the contagious Jamaican-rhythm called reggae dancehall. "Many [lyrics] are considered violent, but they reflect life as it is. [Musically], it is happy, you can dance to it, that's why it is supported by our youth," explains producer/writer/singer Master Joe, who, forming a double act with O.G. Black, has released successful albums *Francotiradores 1 & 2* on Pina Music.

Rafael Pina

"Our lyrics reflect reality. People identify with us because we come from the same place they come from. We show what's really going on in society, in the 'hood," says Lito, of the rap duo Lito & Polaco. The duo are finalists for Billboard's Latin Rap Album of the Year, after, reportedly, selling more than 100,000 copies of their second album, *Mundo Frío* (Pina Music).

The marketing approach used with this music is very simple: Labels pay for airtime. Rap radio station Mix 107.7, which started at the end of 2000, along with video channels Tele San Juan and Tele Net, charge a monthly fee to play a song/video. But, while these outlets function as the primary propellers for rap sales, other non-traditional outlets for the genre are starting to believe

in its staying power among young consumers. Top-rated morning radio show "El Bayú," on tropical station Salsoul 98, and Monday night prime-time TV show *No Te Duermas*, both hosted by Antonio "El Gangster" Sanchez, now include rap guests sporadically. In addition, newspapers and TV shows are starting to react positively to the movement.

STREET TACTICS

While things are changing, the standard street-marketing campaign continues to be crucial to reach potential buyers. "I take flyers and stickers in a van with a huge billboard on it directly to my clients: junior-high and high-school students," says Castillo. "We do it direct because I don't count on many channels to let the audience know what's happening." Live presentations also represent a boost for album sales.

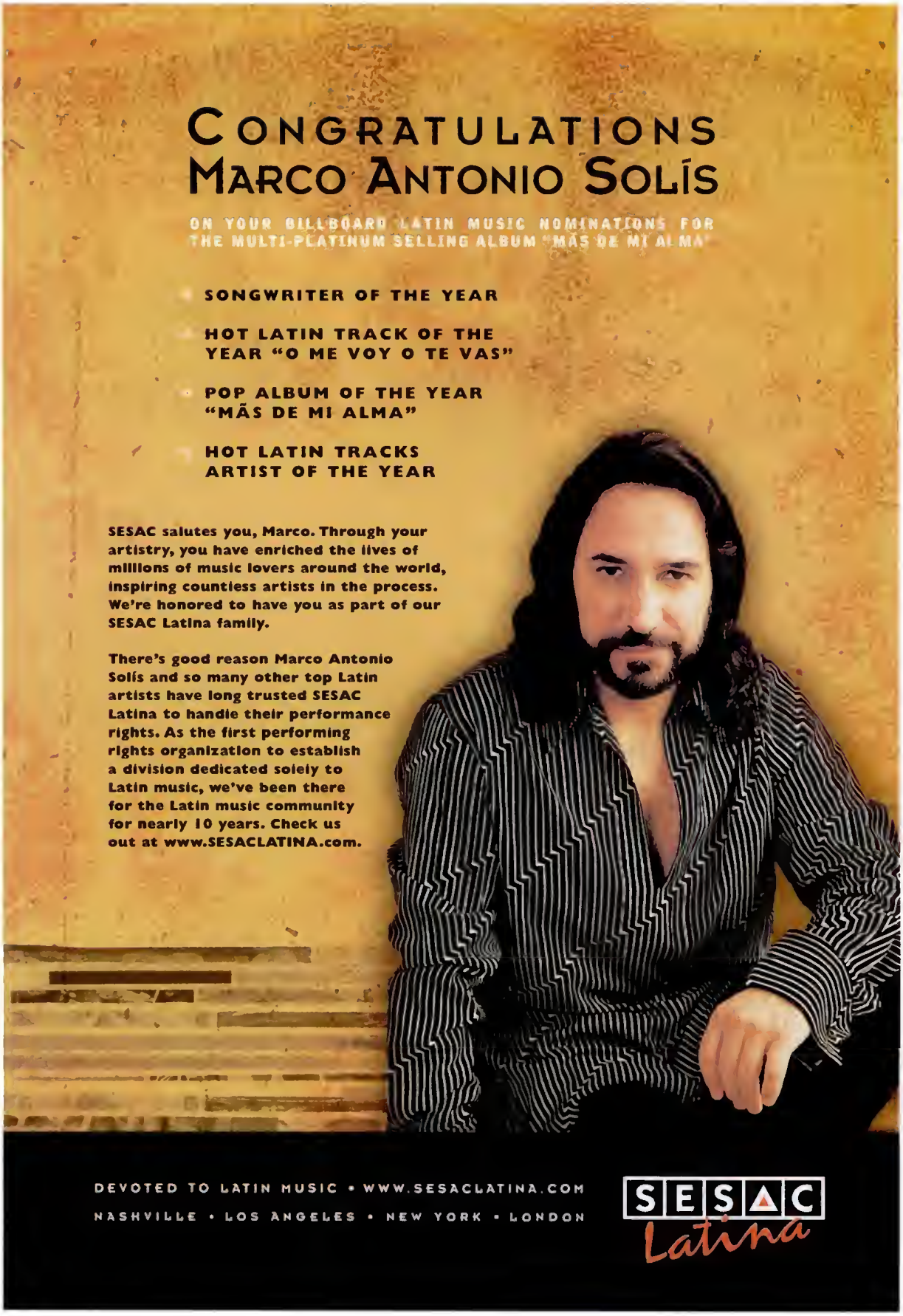
Night Man Records

"Concerts count a lot," adds Lito. "People like to see the artist live, that's what can impact somebody the most. [Rap] doesn't need that much promotion in order to be accepted by the public."

Aside from Sony Discos and EMI Latin, other major labels investing in the genre now include Universal Latino, which just launched Night Man Records, a joint venture with Jose Luis Alvarez, a veteran club owner. Its first release is *Underground Psycho* by rap artist D-One, and the label is emphasizing the possibility of putting out "clean" rap. But rap-specialized indies, like Pina and Buddha's, along with Fresh Production and BM Records, are still at the top of the game by using street teams that, between them all, handle more than 30 releases per year.

Sales are so strong that a good buzz here is enough to generate sales in other markets with a large Latino population. "Between New York and Orlando, I have sold 15,000 copies without any promotion [there] and bad distribution," says Castillo.

"When I release an album, it usually sells in New York, Orlando, Miami, Connecticut and Philadelphia," says Pina, who also has a licensing agreement in Venezuela, through which he sells an average of 6,000 copies per release. "Rap culture exists in every country. Whoever doesn't invest in it is out of the game." ■



ARTISTS & MUSIC

SOAP OPERA SINGERS: What do Carlos Ponce and Angel López (formerly of Son hy Four) have in common? The answer may be not much, until you cbeck your TV.

Ponce, whose third album, *Ponce*, was released in late April on EMI Latin, wrote the theme song for *Sin Pecado Concebido*, the Mexican-produced soap opera that will air this summer on the Univision network. The song, titled "Concehido Sin Pecado," is one of several Ponce co-wrote for his album, which has a more laid-back, acoustic feel than its predecessors.

Rosario Flores

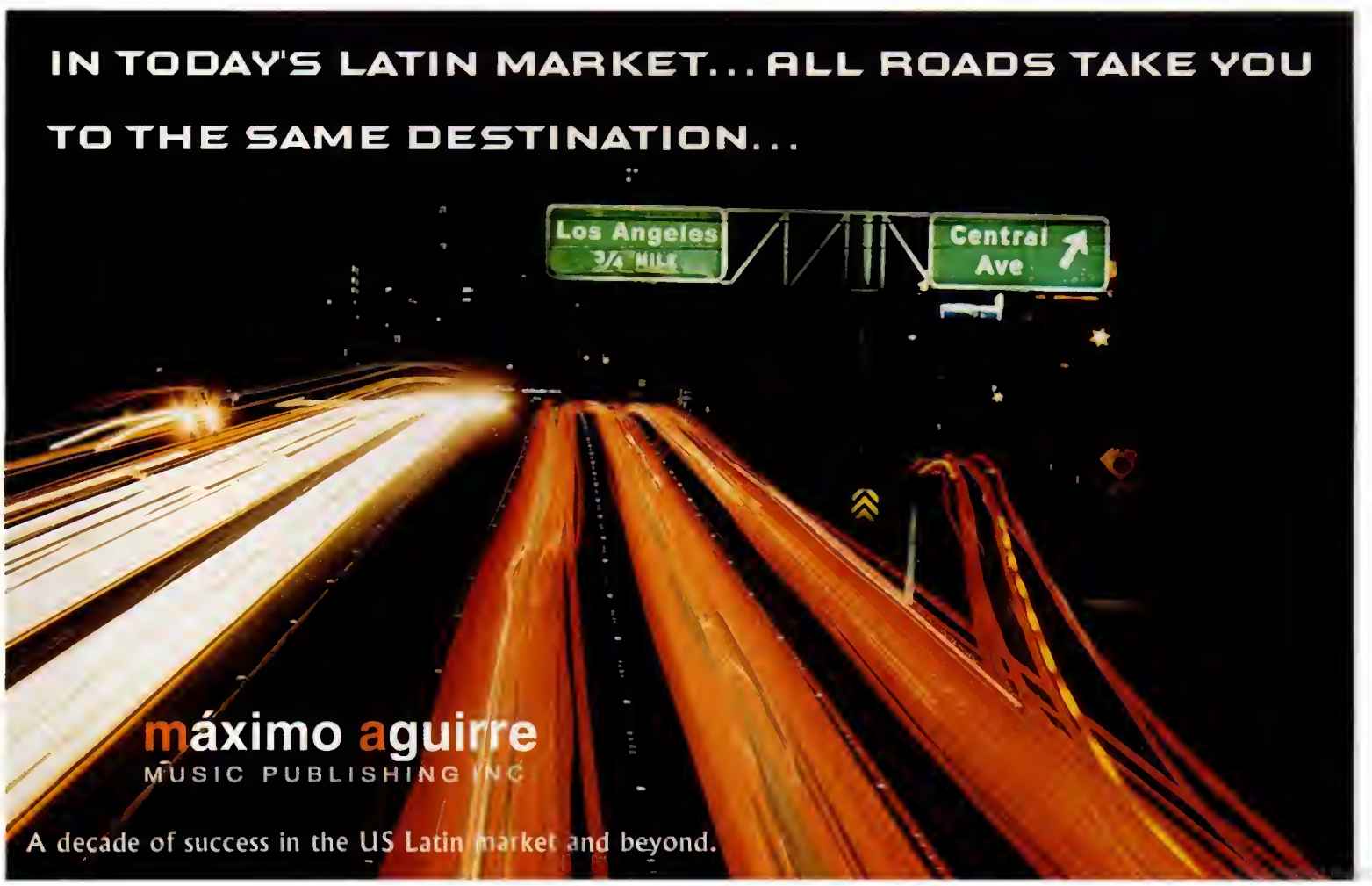
On the other end, López, who's about to release his solo debut, has recorded "Entre el Amor y el Odio," the theme song of the soap opera of the same name, which is currently airing in Mexico on the Televisa network. Written by Alejandro Jaén, the track is part of the Sony Discos album, which also includes songs penned by López himself.

Carlos Ponce

UFF IN MEXICO: Teen sensations UFF! are in the studio this month to record the English-language version of their hit "Twist" and the Italian version of "Arriverderci," both singles from the album *Ufforia Latina* (Sony), which has sold more than 180,000 copies in Mexico. The songs will be included in a compilation of hits to be released in the U.S. and Italy during the summer. The group is planning a concert at the Plaza de Toros in Mexico City in November, following three sold-out concerts at the Auditorio Nacional in February.

LIMITE, VILLARREAL RELEASES: Alicia Villarreal received a platinum certification for more than 175,000 copies sold in Mexico of her ranchero solo album, *Soy Lo Prohibido*. The album is close to reaching 500,000 copies in Mexico, the U.S. and Central America, according to Marco Bissi, president of Universal Music, Mexico. Recently, Villarreal announced that a new alhum with ber group, Límite, will go on sale next year. Límite is slated to begin recording the as-yet-untitled disc this month, dispelling rumors that a split was imminent.

Continued on page LM-30



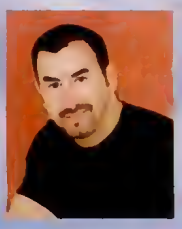
BUILDING THE BRAND, ENTERTAINING THE PEOPLE

MADACY
LATINO

- Dynamic teamwork in developing innovative quality products
- Hot new compilations with original artists
- Extensive latin catalogue and masters
- Numerous alliances with music publishers, advertising agencies & producers
- Worldwide distribution

NEW RELEASES...

Madacy Entertainment Group – the #1 independent record label in the U.S. for 6 consecutive years – is pleased to present Madacy Latino, headquartered in Miami and with representation in Latin America. Leading this division is the Managing Director, Federico Terán, a former PolyGram executive with responsibility for overseeing all music and video sales of Latin product on a global level. Learn more about Madacy Latino and how they can benefit your organization by contacting us today. (786) 425-9218



Madacy Entertainment Group Inc. is a member company of North Coast Entertainment, a subsidiary of Handleman Company (NYSE: HDL).

ARTISTS & MUSIC

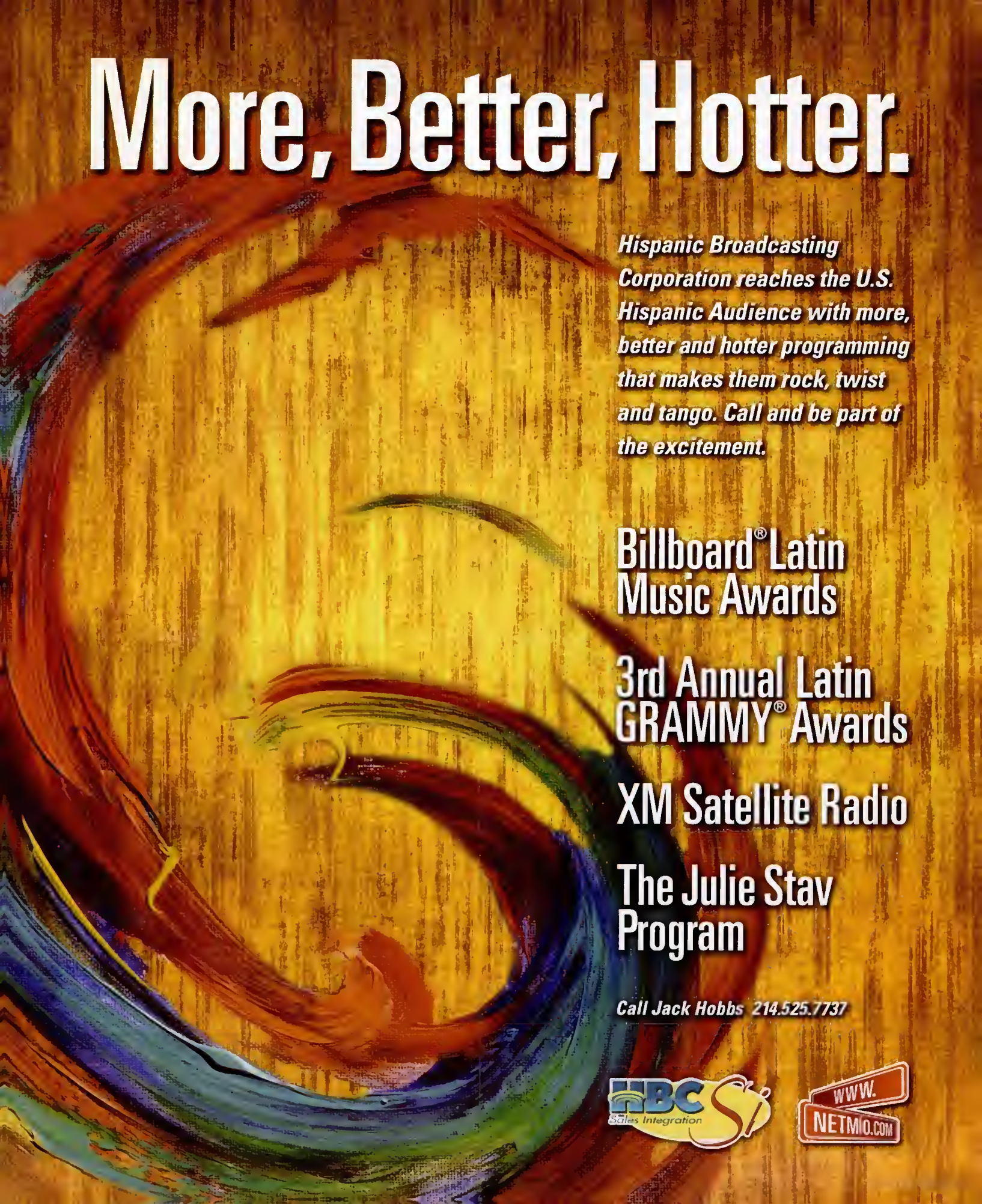
Continued from page LM-28

GRUPOMANIA HITS: Puerto Rico's leading merengue hoy hand, Grupomanía, recently returned from Santo Domingo, where it teamed up with Los Toros Band vocalist Héctor Acosta to record a hachata track for its upcoming Universal Music Latino release. Label executive Eddie Fernández, VP of A&R, says Acosta, hetter known as "El Torito," and Grupomanía front man Héctor "Banchy" Serrano sang a bachata cover of "Uno Dos Tres," a hit hy Mexican pop act Grupo Iman. "That should give it West Coast appeal," Fernández says.

Handling the arrangements for the tune was Manuel Tejada, one of the Dominican Republic's craftiest studio hands. Tejada also scored the "mambos" for a merengue remake of "Quisiera Poder Olvidarme de Tí," a hit hy Universal Latino labelmate Luis Fonsi. Fernández says the latter would likely be the lead-off single released from 'Manía's upcoming CD. Scheduled to street in early June, it will be the second of five alhums the band is under contract to produce for Universal. The label acquired the rights to its 2001 release, *Manía 2050*, from Sony Discos for $500,000.

RETURN OF ROSARIO: The exotic and sultry heauty of part-gypsy Rosario Flores may be her higgest drawback when she's in Miami May 20–25 on a promo visit following the April release in the U.S. and Latin America of her new alhum, *Muchas Flores* (Bunch of Flowers), which has sold 250,000 units in Spain since its October release hy Sony. "We've got to persuade the Latino world that she isn't a flamenco artist," says Sonsoles Armendariz, international exploitation manager for BMG, which is releasing the alhum in Latin markets. That task won't be easy, as Rosario is the youngest daughter of the late legendary flamenco star Lola Flores.

Her last rock-flavored Sony-only alhum in 1999 flopped, as the puhlic and critics turned their back on the record. The Sony-BMG joint venture is seen both as "the return of Rosario," as well as her moment to hreak into the Latino market. It is much aided hy her role as a hullfighter in *Talk to Her*, the latest movie hy Oscar-winning director Pedro Almodóvar. The film is a hit throughout Europe and is awaiting a U.S. release date. "Her current radio hit, 'Como Quieres Que Te Quiera,' is perfectly compatihle with Latino pop radio in the U.S.," says Armendariz. "BMG signed the joint venture with Sony because we believe in her immense talent. Few artists move on stage like Rosario. She's a performer who has to he seen live." The Miami promo visit follows a late-April trek to Mexico and planned visits to Argentina and Chile. ■


More, Better, Hotter.
Hispanic Broadcasting Corporation reaches the U.S. Hispanic Audience with more, better and hotter programming that makes them rock, twist and tango. Call and be part of the excitement.
Billboard® Latin Music Awards
3rd Annual Latin GRAMMY® Awards
XM Satellite Radio
The Julie Stav Program
Call Jack Hobbs 214.525.7737
HBC Sí
Sales Integration
WWW. NETMIO.COM

MERCHANTS & MARKETING

SAN JUAN'S NIGHT MAN: Universal Music Latino has signed a joint venture witb Nigbt Man Records, a new music label based in San Juan, Puerto Rico, that specializes in rap, reggae, house and hip-bop. Tbe first release, *Underground Psycho*, by new act D-One, went to stores April 15, followed by a compilation titled *Más Allá del Perreo*, a reggaeton album that capitalizes on the "perreo," a current dance fad in Puerto Rico. Night Man is the brainchild of José Luis Alvarez, a nigbtclub owner and promoter wbo saw in his club a breeding and testing ground for new music.

"Indie labels send me their productions before they press them and I try them out on my dance floor," says Alvarez. "The idea behind the label was to find a place for a ton of talent; here in Puerto Rico, you stomp the ground and an artist comes out. But the biggest trends I see are rap and reggae."

Although Universal is expecting a minimum of four releases per year from Night Man, Alvarez anticipates putting out at least 10 to 12.

SUM ACQUISITION: Sum Records announced the acquisition of Roadrunner Arcade Music Spain, which was renamed Sum Records in April. With this acquisition, Sum now has companies in seven countries: Mexico, Brazil, Uruguay, Argentina, Cbile, Colombia and Spain.

TRAVELING VENUE: Miller Lite and Cárdenas, Fernández & Associates (CFA) bave teamed up to create La Máquina Musical Miller Lite, a traveling entertainment venue that is set to hit at least 12 Hispanic markets in the U.S. in the space of seven months. La Máquina kicked off its schedule of events in Marcb in Miami and will conclude in Houston Sept. 22 with different sets of artists scheduled to perform in different stops.

cfa
we produce!

"The main objective was to have a mechanism that allows you to go to any part of the country, any town, and set up a full festival in four to six hours," says CFA president Henry Cárdenas. La Máquina consists of four semi-trailer trucks that unfold into a fully equipped music venue, complete with concert stage, video screen, laser show and VIP unit. Miller Brewing Co. is funding La Máquina with CFA producing all performances.

Enrique Bunbury

BUNBURY'S FLAMINGOS A HIT: Tbe songs of Enrique Bunbury, former singer of the now defunct Spanisb rock band Heroes de Silencio, cannot simply be described as Latino, such is the broad range of his influences and delivery. But Bunbury's recently released EMI Hispavox album, *Flamingos*, features such Latino stars as Aterciopelados, Café Tacuba, El Gran Silencio, Charly García, Jaguares, La Ley, Maldita Vecindad, Maná, Molotov, Fito Páez, Titán and Julieta Vargas. The list reflects both Bunbury's renowned arrogance and his growing influence on "serious" Spanish music.

Madrid's FNAC record store, one of Spain's leading retailers, treated the arrival of *Flamingos* as an event, setting up life-sized photos of the singer as part of its in-store promotion. "*Flamingos* sold 300 copies on the first day—800 in the first week—when [in our store] an average new release that goes to No. 1 sells 300 in the first week," says FNAC national music manager Silvia Guerrero. "His fans are fervent about good music, whicb is sorely needed here at the moment."

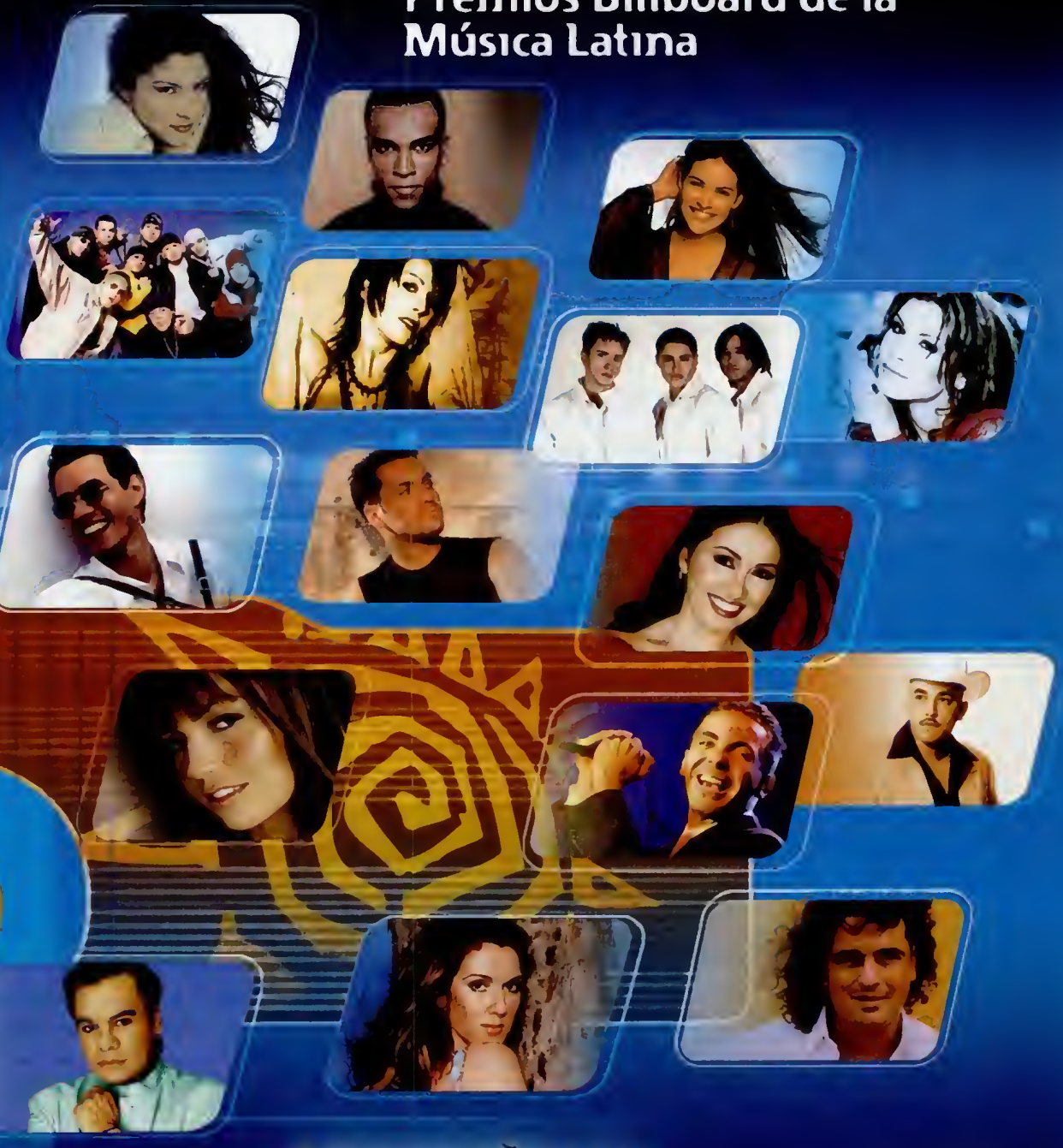
Bunbury is tbe only artist to bave performed on both rock en español tours of the U.S. and Latin America staged by Spanish authors' and publishers' society SGAE. Based on national sales, *Flamingos* debuted at No. 2 on Spain's album cbart and has already gone gold (500,000 units) in its home market. The album is scheduled for a staggered release in Latin markets before the summer. ■

REYES RECORDS INC.
CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS
140 NW. 22 Avenue, Miami, Florida 33125 * Tel.: (305) 541-6686 / Fax: (305) 642-2785
E-MAIL reyesrecords@reyesrecords.com WEB-SITE reyesrecords.com
TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC
MAJOR CREDIT CARDS ACCEPTED

THIRD WAVE MEDIA®
WORLD CLASS QUALITY CD & DVD REPLICATION
Great Quality / Great Pricing
WHY PAY MORE?
Authoring • Graphic Design • Printing
500 Retail Ready CD Packages Starting at:
$969
500 Retail Ready DVD Packages Starting at:
$1499
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1 • (888) DVD-WAVE
WWW.THIRDWAVEMEDIA.COM

¡El evento más esperado del año!

Premios Billboard de la Música Latina



Marc Anthony Alejandra Guzmán Juan Gabriel Alexandre Pires Jaci Velásquez Thalía Los Tri-O Olga Tañón Cristian Litzí Ana Gabriel A.B. Quintanilla y los Kumbia Kings Víctor Manuelle Lupillo Rivera Carlos Vives Celine Dion

Heineken EN VIVO PRESENTA

PREMIOS Billboard DE LA MUSICA LATINA

TELEMUNDO

domingo 12 de mayo
7pm / 6c

LATIN MUSIC 6-PACK

Program Guide

PROGRAMMING

DREAM COME TRUE: Twenty-four youngsters are in the midst of competing for a record deal in Ruta Exito, a contest presented as a segment of the Tony Mojena–produced TV show *Dame un Break*, broadcast via national network Telemundo. Every week, two contestants will face off in a live competition, and, in June, six finalists will advance to the semifinals, where they will live in a mansion for a month, taking dance and voice lessons, in preparation for the finals. The contest is a spin-off of the hugely successful Spanish TV show *Operación Triunfo*.

"The novelty is the seriousness with which we do this," says Mojena. "Beyond giving them money, what they want is to have their dream come true and be signed by a label." For now, the top winner of Ruta Exito will sign a recording deal with BMG U.S. Latin.

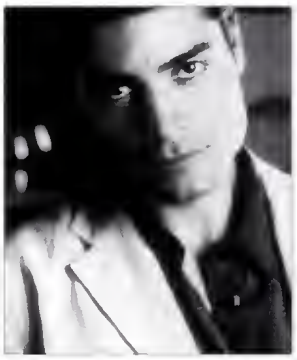
LOCAL TALENT FEATURED: New York radio station WCAA (105.9 FM) is going out of the box with a novel venture that seeks to promote local, unsigned talent. A weekly show, "Talento Local" (Local Talent), kicked off April 1, running for 10 weeks, and spotlights three bands every Monday night from 9 to 10 p.m. Five shows will feature tropical acts and the other five, pop and rock acts. Winners in both categories will get signed to a record deal—an agreement has already been reached with EMI Latin—and the finalists will be featured on a compilation album to be put out by Fonovisa.

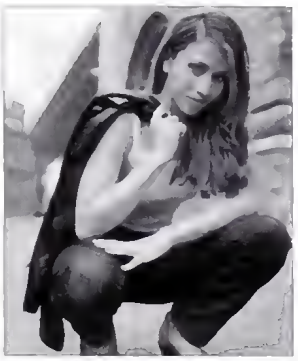
"We did this in Puerto Rico and had huge success," says PD Bryan Meléndez, who's already received 1,500 CDs of all genres of music. "New York has the roots and the history of being such a musical town, and there's so much undiscovered talent. This is a great vehicle to give these people a chance to show it off."

OPERACION TRIUNFO: The Televisa network in Mexico will produce that country's version of *Operación Triunfo*, the uber- successful Spanish reality TV show that features 16 contestants training at a music academy. *Operación Triunfo*'s unprecedented success in Spain can be appreciated hy its audience share—regularly 50% or more—and by the tremendous sales racked up hy more than a dozen *Operación Triunfo* CDs released by Spanish indie Vale Music. Now, production company Gestmusic (partly owned by Telefónica) is looking for partners to produce *Operación Triunfo* in other markets, including the U.S., Brazil, Colomhia, Chile and Venezuela. According to Gestmusic director Toni Crnz, the deal with Televisa was struck "because we thought they were a go-getter network in love with the project." The show may go on the air as early as August.

Likewise, Vale Music is also in the process of looking for a major label to distribute *Operación Triunfo* CDs in the Latin region. Vale has already signed deals with various labels to put out CDs hy individual *Operación Triunfo* contestants.

WORLD CUP COVERAGE: The Univision network is preparing to air the 2002 Fifa World Cup, set to take place May 31 through June 30. This is the seventh consecutive World Cup that Univision has provided Spanish-language coverage for. But, this time around, there's an additional component. Univision Music Group, the Univision-owned label, has released a CD, *Vamos al Mundial*, which features the musical theme of the event. Performed hy Tex Mex star Jennifer Peña, the song of the same name was written hy Rudy Perez.





Chayanne (left), Noelia

NOELIA'S NEW SOUND: Puerto Rican singer Noelia is working on her third solo album with Fonovisa, this time with producer Kike Santander. Due out next month, the album has what manager Topy Mamery describes as a "new sound." Although final tracks are still being chosen, the disc will probably include a couple of tracks written hy Noelia

Continued on page LM-36

The Jackie Gleason Theater, proud home of the

Billboard Latin Music Awards

Produced and broadcast by Telemundo

Celia Cruz

Thalia

Marco Antonio Solis

Marc Anthony

The biggest and brightest stars on Miami Beach shine at the Jackie Gleason Theater of the Performing Arts.

Call Bob Papke at **305.673.7317** to book your next event.

Or visit our website at **www.gleasontheater.com**

Jackie GLEASON Theater of the Performing Arts SMG

1700 Washington Ave., Miami Beach, FL 33139

KUBANEY.COM

3014 N.W. 79TH AVE. • MIAMI, FL 33122
TEL: 305.591.7684 • FAX: 305.477.0789

471 WEST 42ND ST. • NEW YORK, NY 10036
TEL: 212.563.4508 • FAX: 212.563.2042

LATIN AMERICAN PUBLISHERS

GRUPO EDITORIAL

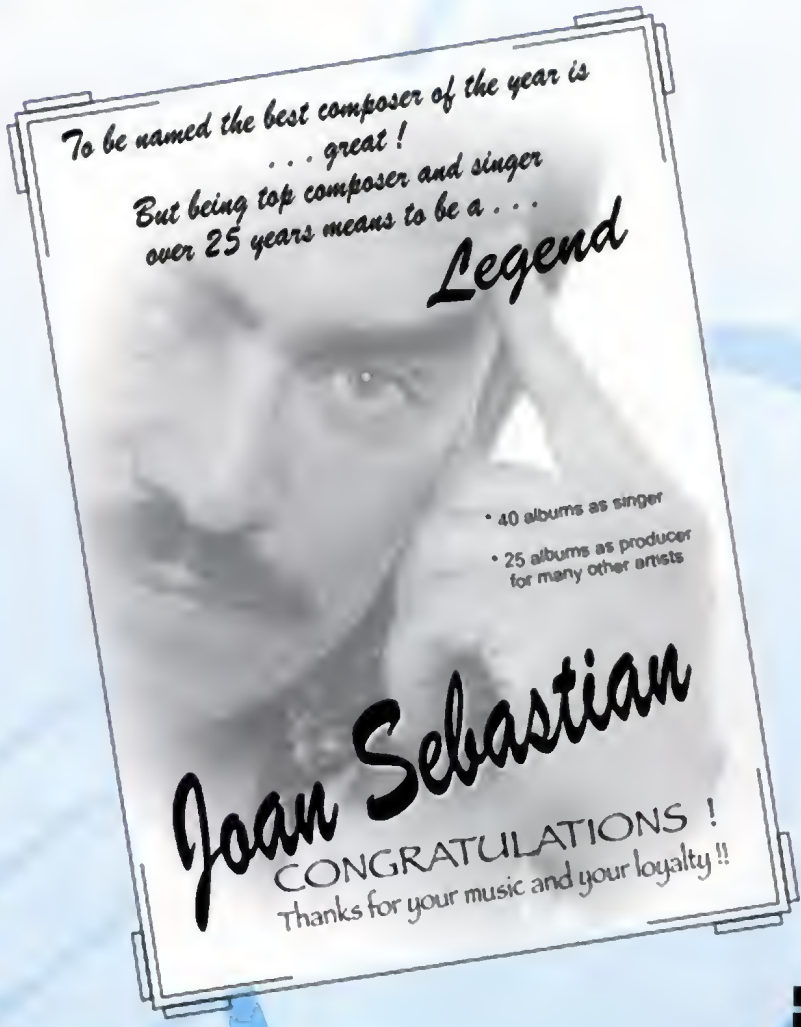
MAIN OFFICE
MEXICO, CITY
Av. Cuitlahuac 2309
02870 Mexico, D.F.
Tel.: 5341 7946
e-mail: edimusa@edimusa.com.mx

Vander Music, Inc.
CARACAS
Av. Milan, Edif.
La Discoteca
Los Ruices Sur. Caracas
Tel.: (58212) 272 2974

Vander Music, Inc.
LOS ANGELES
10900 Washington Blvd
Culver City,
California 90232
Tel.: (310) 204 6980

Vander Music, Inc.
BARCELONA
Av. Augusto 126 3° Pso
08006 Barcelona, España
Tel.: (3493) 240 0520

Vander Music, Group



GRUPO EDITORIAL

Troughout the years, VANDER / EDIMUSA has been supporting young authors and singers as: JOAN SEBASTIAN, FATO, ANA GABRIEL, CARLOS LARA, ALEJANDRO JEAN, OMAR ALFANO, J. GUADALUPE ESPARZA, ZE LUIS. GLORIA TREVI, among many others. In the same way, we own, Latin important publishing repertories as: HERMANOS MARQUEZ, BRAMBILA PUB., ALEX MUSIC, UNIMUSICA DE VENEZUELA and recently SONOLUX COLOMBIA.. VANDER GROUP has a wide repertory that includes many " ever greens " songs.
VANDER / EDIMUSA has the exclusive administration of catalogues as: SUGAR MUSIC, RIO MUSICAL, BRONCO MUSICAL, AGUA NUEVA, LARAMIE, MONTAÑO PUB.,RITMO LOCO, CLIPPERS / CRISTALYS, among others.
We also represent a relevent group of writers and composers.

Tu Contacto Latino...

Your Latin Contact...

PROGRAMMING

Continued from page LM-34

berself, who also penned a song for *Sexto Sentido*, the album recently released by ber mother, Yolandita Monge. In keeping with Fonovisa's strategy for Noelia, the label is also aiming for the European market and recently released in Italy an English-language version of ber single "Cera Derretida" titled "Beyond All Superstitions."

"I'm entbused because there aren't many Latin acts wbo bave world releases," says Mamery. "This gives more weigbt to tbe project."

EXPECTING PAIZ: Priscila Paiz (from Priscila y Sus Balas de Plata) and husband Gustavo Angel (from Los Temerarios) are expecting their first baby this October. Paiz says sbe'll continue performing as long as she can carry her accordion, but ber group won't stop. Plans include recording a children's album with songs written by producer Tirso Paiz. As fate would have it, this is a project Paiz had been contemplating for a long time and bad publicly mentioned prior to becoming pregnant.

CHAYANNE'S GREATEST HITS: It was a risk releasing a *Grandes Exitos'* (Greatest Hits) album in Spain for Chayanne with only three albums behind him in the country. But after just three weeks in the sbops, the album bad sold nearly 150,000 units and was in the top tbree on the Spanisb album cbarts. "The trick was including three unpublished songs, one of wbicb, 'Torero,' is the first single and has been a great radio bit," says Paco Herrera, director of Latino format Cadena DIAL, Spain's second most popular music radio network, witb 1.5 million daily listeners.

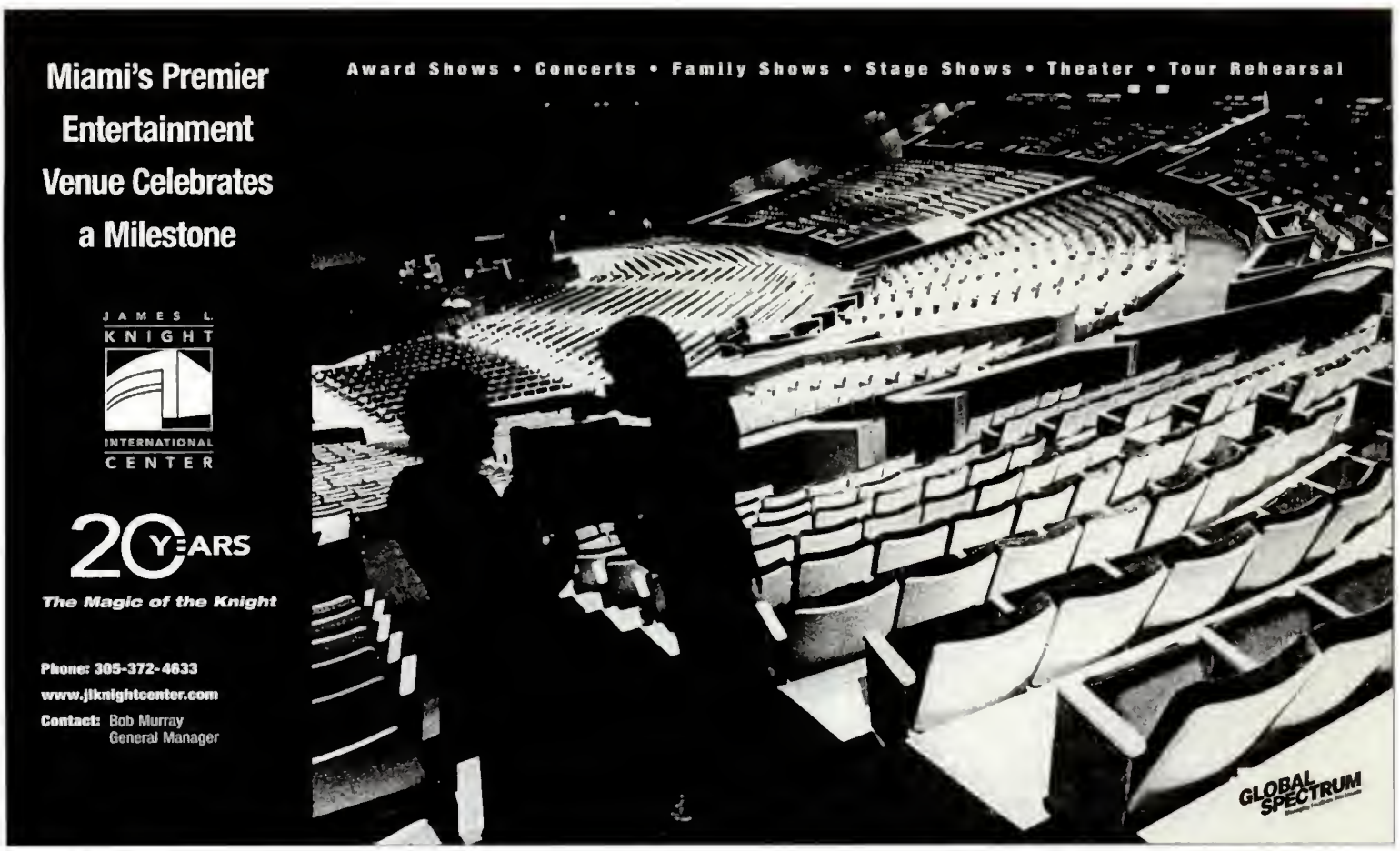
Tony Mojena

Cbayanne's success was immediate when his first Spanish release in late 1998, *Atado a Tu Amor*, sold some 800,000 units, according to Sony Columbia. Altogetber, bis albums—including the otber two, *Sus Canciones* in 2000 and *Simplemente* in 2001— have sold 1.5 million units, and be is a favorite on DIAL. The singer made a widely covered Marcb promo visit and an August/September tour of 30 Spanisb cities is planned. "Cbayanne is perfect for our Latino pop time frames, as bis songs are light, bappy and fresb, as well as danceable," adds Herrera.

A DAY WITHOUT MUSIC: Spain's programmers and retailers are taking dramatic action against music piracy tbis month, and music executives in Latin American markets may follow suit. At press time, details were being confirmed for an unprecedented "Day Without Music" on May 13 in Spain. During tbe six-bour "music strike" (held between noon and 6 p.m.), organized by AFYVE, Spain's IFPI affiliate, no music will be broadcast on any radio network or TV channel. Record outlets will close their doors and department stores will throw sheeting over the albums they have for sale.

Tbe sale of pirated music in Spain, largely through illegally copied CDs on the street, accounts for 30% of all CDs sold in Spain, according to AFYVE director Carlos Grande. "We are utterly fed up witb piracy and decided on this method to really bring the public's attention to the barm it is doing to the music industry," says Grande. "Interest is great abroad about the move, and we bave bad calls from Colombia and Mexico, wbere some industry bodies are considering similar moves." ■

Leila Cobo, Teresa Aguilera, Marcelo Fernandez Bitar, Karl Ross and Howell Llewellyn contributed to these reports. Debbie Galante Block was also a contributor to this section.



FIRE
PASSION
BOLDNESS
ONLY ON...

HBO
Latino

CRITICALLY ACCLAIMED
SPANISH-LANGUAGE FILMS

Segunda Piel

HOLLYWOOD HIT
MOVIES

Angel Eyes

PROUD SPONSOR OF THE BILLBOARD
LATIN MUSIC CONFERENCE AND AWARDS

HARD-HITTING
WORLD
CHAMPIONSHIP
BOXING

Felix Trinidad

SPECTACULAR
FAMILY SHOWS

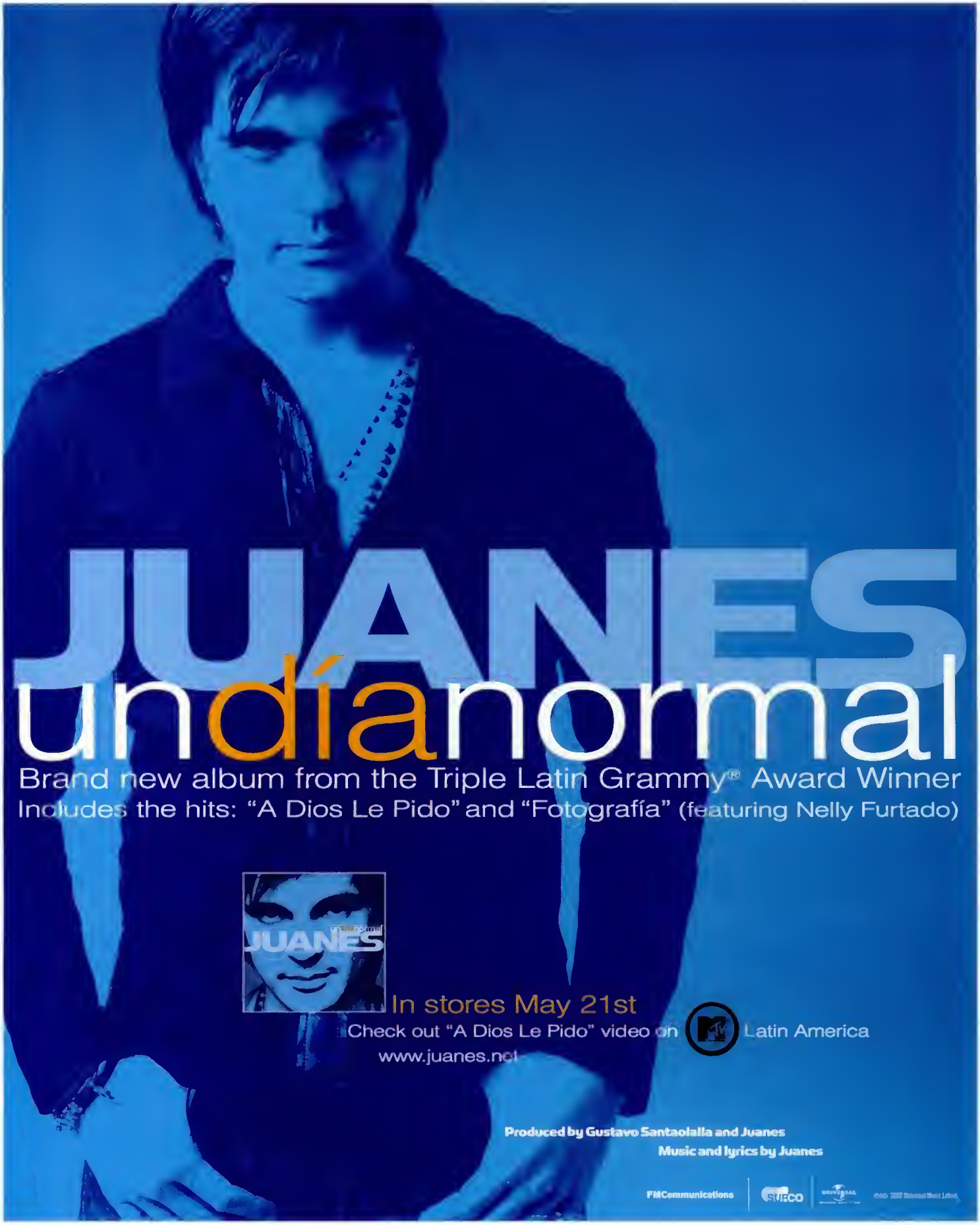
Shrek

AWARD-WINNING
ORIGINAL
PROGRAMMING

Sex And The City

...on All Rights Reserved. ©2002 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All Rights Reserved.
HBO is a service mark of Home Box Office, a Division of Time Warner Entertainment Company, L.P.

Visit HBOlatino.com


JUANES
un día normal
Brand new album from the Triple Latin Grammy® Award Winner
Includes the hits: "A Dios Le Pido" and "Fotografía" (featuring Nelly Furtado)
JUANES
un día normal
In stores May 21st
Check out "A Dios Le Pido" video on MTV Latin America
www.juanes.net
Produced by Gustavo Santaolalla and Juanes
Music and lyrics by Juanes
FMCommunications
SUECO

INTERNATIONAL

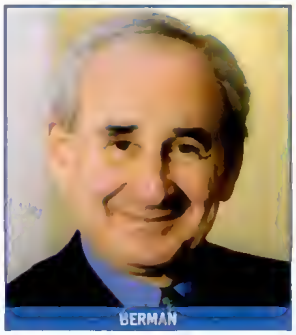
IFPI Spotlights Spanish Piracy

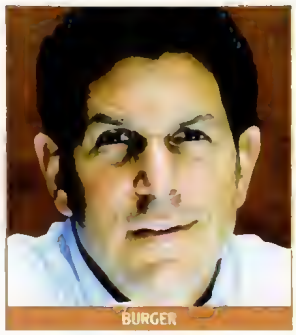
Conference Gives Delegates Hands-On Experience Of Gang-Driven Crime

BY HOWELL LLEWELLYN

MADRID—Top executives of the International Federation of the Phonographic Industry (IFPI) visited Madrid to discuss spiraling CD piracy in Spain and discover the scale of the problem firsthand.

In the words of IFPI head of enforcement Iain Grant, "Here it is almost easier to buy illegal CDs than legitimate copies." London-based Grant was speaking at the end of a two-day visit (April 23-24) in the company of IFPI chairman/CEO Jay Berman, Sony Music Europe president Paul Burger, and other IFPI European executive committee members. The visit included a private dinner with under-secretary of state for justice José María Michavila and other Spanish government officials.


BERMAN


BURGER

Grant says he was able to buy several illegal CDs from street vendors within walking distance of the central Madrid hotel where the committee was staying. He picked up pirated CDs by four Spanish artists who attended an anti-piracy press briefing at the end of the IFPI visit—David Civera, Pastora Soler, Hevia, and Carlos Jean—and "they cost me 3 euros [$2.70—one fifth of the normal retail price]."

Berman tells *Billboard*, "The fact that the executive committee came to Madrid is a sign of the magnitude of the problem in Spain. It is a European problem, but we want to address it first in Spain—where, for example, [the problem] is very different to Germany. Here, it is CD-R piracy sold by street vendors. It is not industrial piracy but criminal gangs. If it is not stopped here, it will spread—I have seen that already in Italy and Greece."

During the committee's visit, president of IFPI-affiliated labels body AFYVE Carlos Grande outlined the IFPI's main demands to music industry executives, Spanish government officials, senior police officers, and ambassadors from other European Union (EU) countries. They include increasing police powers to seize and destroy pirated CDs on-site without prior court intervention and to initiate proceedings without a record label complaint (as required at present), plus an increase in penalties and the speeding up of judicial proceedings.

Spain's justice ministry is studying the adoption of a series of legal measures to strengthen the fight against piracy. The IFPI visit was timed to coincide with the Spanish six-month presidency of the EU, and Burger says he is sure that Spain would put piracy at the forefront of business in Brussels. Describing the fight against piracy as a "war on this cancerous criminal disease," Burger says "there is clearly an absolute explosion of piracy in Spain. In the [past] 18 months . . . piracy in Spain has doubled from 15% to 30%, reaching 50% in the case of new or hit records." As recently as 1998, piracy levels in Spain were 5%.

According to Grant, Spanish police and customs officers seized 360,000 pirated CDs in 2000, 740,000 last year, and more than 200,000 between January and March this year.

Spain's justice ministry is organizing a two-day seminar on intellectual property May 23-24 in Madrid and is inviting world and European presidents of record labels to attend and discuss music piracy. IFPI European regional director Frances Moore says that the IFPI intends to make piracy a "very political issue."

Other record label executives with the IFPI team in Madrid included EMI Europe president Emmanuel de Buretel, Universal Music International president/COO John Kennedy, Warner Music VP of global communications Brian Southall, and Sony Music Europe VP of communications Jonathan Morrish.

French Music Shipments Buck Trend Again

BY JOANNA SHORE

PARIS—Despite major shrinkage in the singles sector, France continues to be one of the few markets bucking the global downward trend in music shipments.

After posting an increase of almost 11% in the value of shipments in 2001, labels body SNEP reports continued growth during first-quarter 2002. SNEP says the value of shipments in France during the quarter rose 4.9% from the same period last year to 306 million euros ($271 million), despite a 0.4% fall in volume. Although shipments of albums increased by 7% in value and 4% in units, there was a significant decrease in singles, which were down 15% in unit terms.

RONY

"It seems the French market is no longer immune to the strong worldwide decline in singles seen in 2001," SNEP director general Hervé Rony says. "For the past five years, the singles market [around the world] has been fragile, due in large part to music downloading."

But local repertoire remained strong: The five top-shipping singles and albums in the first three months of 2002 were of French origin. Labels are also casting their gaze further afield, according to SNEP president Gilles Bressand: "The industry is [now] concentrating more on export. It is a political and economic priority for major and independent companies. Even the smallest producers tend to conquer other markets when [the home] one is not enough."

Rony also reports that SNEP has made some progress with several of the initiatives outlined in its recently released manifesto, *Proposals in Favor of the Development of the Music Industry* (*Billboard*, April 13). Accompanied by Rony and other members of the board, Bressand met in recent weeks with all of the French presidential candidates or their advisers, with the exception of extreme right-wing National Front leader Jean-Marie Le Pen. Rony claims that "music is poorly recognized by the cultural industry," noting that although it is ahead of cinema in France, it does not receive the same benefits.

All of the candidates endorsed the notion that recorded music should be treated as a cultural good —as concert or movie tickets are—and should therefore carry the lower sales tax rate of 5.5%, instead of the 19.6% currently applied in France. SNEP also notes that other issues, such as ensuring musical diversity in the media and the need for a subscription-free, terrestrial digital music TV channel, were "met with interest" by the candidates.

Rony emphasizes the importance of a TV channel because of the possibility of combining all musical formats. "TV is able to do what radio can't. We can have rap and French *chanson* on the same station. With radio, that isn't possible."

According to Rony, the decreasing number of tracks on playlists is becoming a problem, as radio tries to deal with decreasing average audience-listening time. Bressand says the existing statutory French music quotas "must be respected. There is no doubt as to their efficiency; the results are obvious in the sales of French music."

Piracy Is At The Top Of The Bill At Malaysia's AIM Awards 2002

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The ever-increasing danger that piracy poses to the music industry here was a constant presence at the Malaysian Music Industry's ninth annual Anugerah Industri Muzik (AIM) Awards, held April 20 at the Putra World Trade Centre.

Throughout the event, reminders of the country's crippling piracy problem abounded. Comedian Bob Lokman—who co-hosted the show with seasoned AIM compere Afdlin Shauki—adopted a serious tone when comparing the risks facing Malaysian artists to those confronting sky-divers jumping without parachutes. Best new artist nominee Maya Karin, who was also a guest presenter, told the audience that she viewed piracy as a challenge to her career.

The show ended on a mellow note with veteran singer S.M. Salim rendering a melancholy '60s classic "Seniman" (Craftsman). after urging the audience not to buy pirated product. AIM chairman Darren Choy tells *Billboard*, "As opposed to the shows of the past, where we finished with a 'big bang,' we opted for a downbeat finale to highlight the seriousness of the piracy problem."

Warner Music artist Salim, whose career began in the '50s, picked up the best ethnic pop album award for *Perjalanan Seni S.M. Salim dan Malaysia Philharmonic Orchestra* (The Craftsman's Journey of S.M. Salim and the Malaysian Philharmonic Orchestra).

The night's biggest winner was local pop/folk hero M.Nasir. Previously signed to BMG, the 44-year-old singer/songwriter won five awards, mostly for his debut album for Warner, *Phoenix Bangkit* (Phoenix Rising). He was also presented with a lifetime achievement award for his 20-year contribution to Malaysian music.

SRC-signed pop singer Siti Nurhaliza collected the award for best female vocal performance, and Islamic devotional vocal act Raihan won in the best vocal performance (group) category. Song of the year was "Seandainya, Mesti Ada Cinta" (There Must Be Love), written by Ajai and Syed Env and sung by EMI's Dayang Nurfaizah, who also performed at the event.

The three-hour award show was broadcast live on terrestrial channel ntv7 and Webcast on ntv7.com.my. Nineteen awards were given out. The voting was carried out by a panel of music industry and media representatives from AIM, the organizing and judging body for the event.

Kodo Crosses Frontiers With Hart

Japanese Drumming Group Employs Former Grateful Dead Member On Red Ink Disc

BY STEVE McCLURE

TOKYO—Mickey Hart can't keep his fingers still, tapping out a rhythm on the table as he describes working with Japanese drumming group Kodo on its latest album, *Mondo Head*.

Hart uses the term "ringleader" to describe his role in the creation of *Mondo Head*, released in the U.S. April 23 on Sony Music label Red Ink, ahead of a U.S. tour in July and August. "Or more like a traffic cop," the former Grateful Dead drummer adds quickly.

Mondo Head is probably the most accessible Kodo album to date, melding the percussion troupe's most powerful *taiko* beats with musical traditions from all over the planet. Guest musicians include Brazilian percussionist Airto Moreira, Indian *tabla* drummer Zakir Hussian, Tibet's Gyuto Tantric Choir, Cuban vocalist/percussionist Nengue Hernandez, and blues harmonica player Charlie Musselwhite, a neighbor of Hart's who happened to drop by one day during a session.

Kodo has been one of Japan's best-known musical exports since the ensemble formed on the remote island of Sado in the 1970s. Hart first became aware of the Japanese tradition of taiko drumming when he attended a performance by an earlier drumming troupe featuring future Kodo members, Ondeko Za, in San Francisco in 1975. In 1989, Kodo member Yoshikazu Fujimoto made a special guest appearance at a Grateful Dead concert. Hart, who in 1991 won a Grammy Award for his album *Planet Drum*, continued his association with Kodo by narrating the U.S. version of Kodo's *Live at Acropolis* video.

Hart says he'd thought about working with Kodo for some time, but he didn't have a clear idea of what kind of project he wanted to do with the group until a couple of years ago. "The idea of doing a project with Kodo came simultaneously with the development of surround sound," he says. Sony—with which Kodo has a record deal—is a key proponent of the surround-sound idea, specifically through its Super Audio CD (SACD) format.

Sony Records International released the album in the SACD format March 6 in Japan, having issued the standard stereo version there Oct. 11 last year.

All the pieces on the album were improvised in Hart's studio outside San Francisco. "It's way out in the country, but it was a great place," Kodo member Tetsuro Naito says. "The air was wonderful, so the ambience was great, too. And the music that was born there is also like him."

Kodo member Tsubasa Hori recalls: "Right next to the studio, there was something like a farm, and there were llamas and donkeys, which Mickey keeps. And sometimes during the recordings, there would be this terrific braying."

The sessions got started when,

KODO AND HART

despite the braying, someone would start tapping out a beat. If Hart liked the rhythm, he would encourage the other players to join and try to guide the essentially spontaneous process.

"They brought the essence of Kodo, and I had a lot of other percussion around," Hart explains. "I wanted to take them off the taiko drum part of the time and put them on other percussion instruments to spur their creativity, to take it further—because they didn't need me to make a taiko record; they could have done that on their own."

Sony Music Japan GM of international artist development Archie Meguro notes, "The most important communication was not done verbally. When Mickey wanted something done in a certain way, he'd simply do it by sound. And he'd make noises with his mouth. That was all we needed to understand."

Naito gives full marks to Hart as a producer and sonic visionary. "Mickey just brings it all together to create something like the title," he says. "Of course Japanese music, Indian music, Brazilian music—they've all been brought up in completely different environments, and they're totally different, but it was also interesting for us to take a bolder, bigger world view and try to bring them all together."

Hart says, "I wanted to create a mix of some of the more powerful music cultures of the world that I thought would blend with taiko. This is sort of like a *Planet Drum* with Kodo."

Hart did two mixes of the album: one in stereo and one in surround sound. "Stereo is dead," Hart says, only half-joking. "There are some people out there who still listen to this archaic form. Surround is exciting, because it's three times the geography of stereo."

Sweden's Atenzia Targets Mature Buyers With Rock Repertoire

BY KAI R. LOFTHUS

STOCKHOLM—Amid a flurry of new independent labels currently emerging in Stockholm is Atenzia, a company targeting the much-sought-after age 35-plus record buyer (*Billboard*, Jan. 12).

The label, which will concentrate on rock repertoire—either licensed from international sources or A&R'd directly by the label—is headed by creative manager Magnus Söderkvist. Atenzia is 100% owned by Hans Haraldsson, proprietor of successful Swedish music mail-order firm Ginza. Söderkvist was previously an A&R executive at such Stockholm-based labels as Empire Records and MTM (an affiliate of a Munich-based company). Back-room functions are handled by Ginza.

> *'While multinational labels will require sales of at least 40,000 in Sweden, we're quite happy if we can sell 4,000 units each of 10 records.'*
>
> —HANS HARALDSSON, ATENZIA

The label's releases will be sold online through the ginza.se operation (which claims to have 200,000 customers in Sweden); trade distribution in Scandinavia will be handled by Stockholm-based Bonnier/Amigo Music Group. Deals for other territories are yet to be finalized. "We're not aiming for world domination with this label," Haraldsson says. "But while multinational labels will require sales of at least 40,000 in Sweden, we're quite happy if we can sell 4,000 units each of 10 records."

Atenzia has initially landed single-album licensing deals, struck directly with U.S. acts that include the Rembrandts (*Lost Together*) for Scandinavia, U.K., Germany/Switzerland/Austria, and the Benelux countries; 101 South (*Roll of the Dice*) for Europe, Asia, and Australia; Mark Spiro (*24 Hours a Day*) for the U.S., Europe, Asia, and Australia; Harlan Cage (*Temple of Tears*) for Europe; and ArcAngel Cannata (*Tamorok*) for Europe. Their albums make up the label's first batch of releases, which will appear in late May.

Söderkvist says he is initially focusing on building a catalog but is also currently working to develop albums by three unnamed Scandinavian signings, as well as U.S. rock band Needle Spin and U.S. singer/songwriter Lawrence Saltis, for which he will seek joint-venture deals with multinationals or larger independents. He also plans the launch of Atenzia Da Capo, a sub-label for CD and vinyl reissues.

NEWSLINE...

Carlos Grande has been elected president of labels body AFYVE, the Spanish affiliate of the International Federation of the Phonographic Industry. He succeeds EMI Recorded Music president Roberto Ruiz. Grande has been director of AFYVE for 27 years and will continue in that role. His appointment breaks a nearly 50-year tradition whereby AFYVE presidents were record-label presidents, elected on a rotation basis. "It was decided that in terms of the external representation of Spain's record industry, it was better to have AFYVE in the hands of a professional independent," says Grande, who chairs an eight-man executive committee without a VP. His appointment is for a maximum of three years. **HOWELL LLEWELLYN**

The European Digital Media Assn. (EDiMA) has issued its *White Paper on Technology*, focusing on digital distribution and urging content owners to license repertoire to legitimate platforms. "As long as the legitimate platforms don't have content, then the consumer will never have the chance to decide whether or not he or she is prepared to buy [online] music in the first place," says Lucy Cronin, executive director of the Brussels-based body. The document is intended to serve as a "passport to discussions on digital-rights management," supporting the notion that the market should be able to choose which technologies it will embrace. **LARS BRANDLE**

London-based international licensing agency/merchandising firm the Licensing Company (TLC) has announced the first deal struck by its music division since it was formed last September. TLC has inked deals with leading U.K. supermarket chains Tesco and Asda, plus the national Woolworths chain, to stock official merchandise for Innocent/Virgin British boy band Blue, in ranges tailored to fit each retailer's profile. The launch of the Blue merchandise (including stationery, fashion clothing, and calendars) in June is the result of a deal with Blue's management company, Intelligent Music. TLC will also handle merchandising for Blue's labelmate, U.K. girl band Atomic Kitten; deals with other major international acts are soon to be announced, as TLC attempts to open up the music merchandising market in the U.K. to a wider range of retail outlets. **TOM FERGUSON**

Spain's society of authors and publishers, SGAE, paid out 247.45 million euros ($281.2 million) to its members last year—an increase of 6.6% from 2000. Membership grew by 4,600 to more than 67,000, confirming SGAE as the world's fifth-largest rights-collecting society. SGAE's register of musical works grew by 46,800 in 2001. **HOWELL LLEWELLYN**

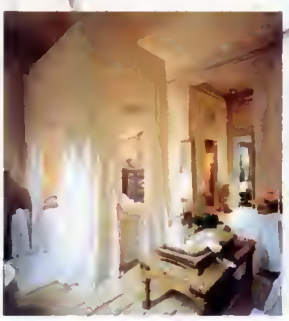
Deutsche Entertainment AG (DEAG), one of Germany's leading live-entertainment companies, is looking to raise more than 20 million euros ($23 million) this year by selling key venue assets. DEAG has disposed of its 33% minority stake in Velomax, a unit that operates the Berlin venues Velodrom and the Max Schmeling Hall. DEAG also plans to raise several million dollars by selling 120,000 square yards of real estate near the Frankfurt Jahrunderthalle, which is now DEAG's only wholly owned venue. Meanwhile, it has extended its 20-year-plus exclusive contract with the Berlin local authority to lease the Waldbuhne, a 21,000-seater and one of the city's biggest open-air music venues. The contract continues until 2008. **JULIANA KORANTENG**

Britain's Department of Trade and Industry has awarded EMI Records the Queen's Award for Enterprise: International Trade 2002. The award recognizes "sustained outstanding achievement in international trade" by the EMI Recorded Music U.K. subsidiary, which has also received the honor in both 1978 and 1994. **GORDON MASSON**

Sony Music New Zealand artist Che Fu, who topped the album charts in New Zealand with *The Navigator* and the singles chart with "Fade Away" in 2001, has been nominated in seven categories for the annual New Zealand Music Awards, due to be held May 10 in Auckland. Fellow chart-toppers Anika Moa (Warner Music) and Salmonella Dub (Virgin) bagged five nominations apiece; all three will play live at the awards. Organized by labels body the Record Industry Assn. of New Zealand (RIANZ), the awards will include two new categories this year, for hip-hop/R&B and electronica acts. Judging is traditionally carried out by a 30-strong panel of experts drawn from the radio, press, and TV industries. This year will also see the public voting online for local act of the year, from a short-list of seven. State broadcaster Television New Zealand's TV2 channel will carry delayed coverage of the event the same night. The awards are traditionally held in March, but RIANZ opted for May to tie in with NZ Music Month (NZMM), a joint industry initiative between RIANZ, the Australasian Performers Rights Assn. (APRA), and New Zealand government agencies. **JOHN FERGUSON**

Blakes

where else ?



Blakes Hotels: 33 Roland Gardens London SW7 3PF England Telephone: +44 (0)20 7370 6701 Facsimile: +44 (0)20 7373 0442

Keizersgracht 384, 1016 GB Amsterdam, The Netherlands Telephone: +31(0) 20 530 20 10 Facsimile: +31(0) 20 530 20 30

www.blakeshotels.com www.blakesamsterdam.com

Estefan, GVM, And Sony Launch Long-Awaited Latin Label Sunnyluna

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Vía Musical (GVM), Miami producer Emilio Estefan Jr., and Sony Music Europe are hoping their new joint-venture Latin music label, Sunnyluna Records, will catalyze the increasingly global success of Spanish-language repertoire.

The Madrid-based label—first mooted 10 months ago at a New York signing ceremony (*Billboard*, June 30, 2001)—is 60% financed by GVM, with Estefan's Crescent Moon label and Sony Music International sharing the remaining 40%. Initial target markets are Spain, the U.S., and Latin America, but Sony Music Europe president Paul Burger tells *Billboard*: "Sony's ambition is to work with Sunnyluna artists and sell them worldwide."

Burger adds, "Sunnyluna is a very important cadre of committed artistic talent." He says Sony does not have a special strategy for Latin artists in Europe and admits that there is no magic formula. "Each artist is different, but singing in English makes a difference—as you can see with our No. 1 European airplay and sales artist Shakira."

ESTEFAN

Sunnyluna has already signed four artists: Puerto Rican pop singer Shalim, whose eponymous debut was released in February; Peruvian singer/songwriter Gian Marco; female trio MSM, the latest incarnation of the Miami Sound Machine; and Texas rock band Vallejo. All except Vallejo were in Madrid April 17 to perform at a late-night showcase celebrating the Sunnyluna launch.

BEING THE BRIDGE

The Sunnyluna label manager is Domingo García, and the label will be run by representatives of the three owner companies. GVM CEO Luis Merino explains that the committee will consist of "three of the five of us here," referring to himself, GVM GM Ignacio Iglesias, Estefan, Burger, and Crescent Moon president Mauricio Abaroa.

Sony will handle distribution, manufacturing, and marketing everywhere except Spain, where those functions will be carried out by GVM parent company Grupo Prisa.

Estefan says, "We want to be a bridge linking Latin music in [the U.S. and Latin] America and in Spain, launching records here by artists from there and vice versa. Spain is a launching pad for Latin artists who want to triumph in Europe, such as Shakira and Ricky Martin. The music industry has seen many important alliances in recent times, and as this is a historic moment for Latin music, the [Sunnyluna] alliance is very important."

He adds, "[Singing in] English is a trampoline, but it is important that the artists do not forget their roots and continue to sing in Spanish, too. More Spanish-language records are sold in the U.S. than in any other country, including Spain and Mexico, and Spanish sales are still growing there. Spain has a very credible market and is the key to Sunnyluna's success."

Merino notes that "Spain has a special strategic singularity, and it is very hard for Latin artists to break into Europe without first being successful in Spain."

Sonic In Sound Health

Amid Others' Woes, Company Celebrates Best Year Yet

BY LARRY LeBLANC

TORONTO—The past five years have seen a string of high-profile casualties on the battleground that is independent distribution in Canada. Yet Hamilton, Ontario-based Sonic Distribution has not only avoided joining the casualty list during that period, it has celebrated its best year's trading to date.

Since 1997, the indie arena has seen the bankruptcies of such major distribution players as Cargo Imports and Distribution in Montreal and Toronto-based Saturn Distributing and Song Entertainment Distribution, plus the closure of Denon Canada's distribution arm. With that background, it's not surprising that Sonic Distribution co-owner Tim Potocic says, "We have most of our retailers on a tight leash of 45 and 60 days' billing. Most of our indie accounts are on C.O.D. I have a gut feeling some of our big customers may go down."

POTOCIC

Potocic and fellow co-owner Mark Milne, both in their early 30s, oversee a productive conglomerate in Hamilton. With only 10 full-time employees, it includes Sonic Distribution, the Sonic Unyon Records label, and retail outlet Sonic Unyon Record Store.

Sonic Distribution sells to 300 indie accounts nationwide, plus all of Canada's major retail chains. It exclusively represents 300 U.S.-based independent labels in Canada, including Fat Wreck Chords, Psychopathic, and Revelation, and it distributes Epitaph in Canada on a nonexclusive basis. In addition, Sonic handles 50 Canadian independent labels, including Alien 8, Noise Factory, Constellation, BattleAxe, and Meter. "The music business might be hurting, but we're doing well," Potocic says. "Last year was our best year in business. All the labels we distribute are doing well."

"These aren't penny-ante guys anymore," says Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. "They are doing some pretty good business. They have product we can sell."

John-Paul Bruno, indie buyer at Pindoff Record Sales—which operates the 102-store Music World chain nationally—agrees. "They are doing great work. Most of the business we do with them is with the Epitaph and Fat Wreck Chord labels."

Potocic says that multinationals based in Canada are now aggressively vying for distribution of smaller, non-Canadian indie labels. "The majors are trying to get anything they can," he says. "However, they don't have the staff that knows the music, and they don't sell to the right independent stores."

In nine years, the group's Sonic Unyon Records has grown into one of Canada's leading indie labels. Its domestic roster includes the co-founders' own band, Tristan Psionic, as well as SIANspheric, the Dirtmitts, Chore, Dinner Is Ruined, and Sector-seven. The label has also issued recordings by Frank Black & the Catholics, Jesus Lizard, and Zeke. Sonic Unyon is distributed in the U.S. by the Northwest Alliance of Indie Labels in Portland, Ore., and in the U.K. and Europe by Oxford, England-based Plastic Head Distribution.

Sonic Unyon (pronounced "onion") releases what its staff and affiliated bands collectively discover. "We are usually the first to hear about good new acts," Potocic boasts. "Our bands play with other bands, and they tell us what to check out."

While still in university, Tristan Psionic guitarists Milne and Sandy McIntosh—who left the label in January—formed Sonic Unyon in 1993 to release their band's music. Drummer Potocic joined the band and company six months later.

From the outset, Sonic Unyon distributed its records nationally and released recordings by bands the co-founders liked, including Treble Charger, Smoother, Shallow, and Tricky Woo. In 1995, the label's distribution arm became Sonic Distribution and received a major profile boost by handling Toronto singer/songwriter Hayden's *Everything I Long For* album (Hardwood Records). "We're now gold [50,000 units in Canada] with it," Potocic says.

With the market breakthroughs of Hayden, Treble Charger, and Smoother, operations moved from the basement of Milne's parents' home in 1995. "Eighteen-wheelers were pulling up to their house and blocking the courtyard," Potocic recalls. "Neighbors couldn't get to work, so we rented offices. Two years later, we bought a building."

As a result of U.S. retail and distribution discord last year, American-based labels are now taking a hard-nosed stance with their billings, Potocic says. "We're on 60 days' payment with 99% of the American labels," he says. "We keep inventory levels as low as possible." Potocic agrees that poor handling of inventory hurts distributors more than other factors. "We expect to truck along with a consistent-selling catalog," he says. "We're not a believer in overshipping."

Legal Download Service Launched In India

Soundbuzz, Indiatimes.com Claim The First Legitimate Music Facility

BY NYAY BHUSHAN

NEW DELHI, India—Singapore-based digital-music service provider Soundbuzz and leading Indian portal Indiatimes.com have launched what they claim is India's first legitimate music download service.

The service, available April 15, is part of the overall Indiatimes online shopping service and is at soundbuzz.com/partners/indiatimes/musicdownload.asp. The main Indiatimes Web site (indiatimes.com) attracts more than 550 million page views per month.

The service initially features some 10,000 songs by domestic and international artists. Labels making their material available through the site include BMG-Crescendo, Tips Industries, Times Music, Lahari Music, Enrico Hindustan, Archies Music, and EMI's local affiliate, Virgin Records India. Neither Sony nor Universal Music is taking part in the Indiatimes/Soundbuzz service. Individual songs will be priced at between 10 rupees ($0.20) and 24 rupees ($0.50), and payment may be made by credit card only.

> *'I see this as a good way to introduce the concept of selling singles—something that doesn't happen at the retail level.'*
>
> —SUDHANSU SARRONWALA, SOUNDBUZZ

"This initiative is an extension of what Soundbuzz has been doing in the region, where we pact with leading portals to offer legitimate downloads," Soundbuzz CEO Sudhansu Sarronwala says. "I see this as a good way to introduce the concept of selling singles—something that doesn't happen at the retail level [in India]."

Vineet Jain, managing director of indiatimes.com parent media group the Times of India, says, "It has been our constant endeavor to upgrade our services and add more features to Indiatimes to make it an entertainment-rich portal. Digital music [downloading] is another step in that direction."

Sony Music India managing director Shridhar Subramanium comments: "I think the Indiatimes/Soundbuzz service will probably make more sense for overseas Indians, for whom the prices could be attractive."

Kumar Taurani, managing director of Warner Music licensee Tips Industries, notes: "We in India have the advantage of learning from what happened in the U.S. with Napster and the overall Net piracy debate. At least with [the Soundbuzz deal], we have introduced Indian consumers to the idea of legitimately buying online music before online piracy gets out of control."

Billboard®

"NOW WE'RE MORE

THAN LATIN MUSIC

INFORMATION...

WE ARE LATIN MUSIC."

Selection#45276-2

IN STORES NOW

WARNER MUSIC LATINA

WARNER STRATEGIC MARKETING
WARNER MUSIC LATINA

Billboard® HITS OF THE WORLD™

JAPAN

(OMPA PUBLICATIONS INC.) 05/01/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	FEEL FINE MAI KURAKI GIZA STUDIO
2	NEW	FREE & EASY AYUMI HAMASAKI AVEX TRAX
3	2	WADATSUMI NO KI CHITOSE HAJIME EPIC
4	NEW	WASURENAIKARA GACKT NIPPON CROWN
5	NEW	AIENTAISO/AIENI DANCE NO UTA BAKATONOSAMA TO MINIMONIHIME ZETIMA
6	NEW	ANATA TO AKUSYU AIKO PONY CANYON
7	NEW	WHAT CAN I DO? FLAME PONY CANYON
8	1	NICE NA KOKOROIKI ARASHI J-STORM
9	4	HIKARI HIKARU UTADA TOSHIBA/EMI
10	NEW	SUGAR LADY RYUICHI KAWAMURA VICTOR

HOT MOVER SINGLES

11	NEW	JINSEI GA MOU HAJIMMATERU SAYAKA ICHII WITH YUKO NAKAZAWA PICOLO TOWN
12	NEW	SON5 OF THE SUN MACH 25 VICTOR
13	NEW	FOREVER TO ME THE BRILLIANT GREEN DEFSTAR
21	NEW	THE HINDU TIMES OASIS BIG BROTHER
22	NEW	HAPPY VALLEY ORANGE PEKOE FUN HOUSE

ALBUMS

1	NEW	KAZUMASA ODA JIKO BEST FUN HOUSE
2	1	MIYUKI NAKAJIMA SINGLES 2002 YAMAHA MUSIC COMMUNICATIONS
3	3	MONGOL800 MESSAGE HIGH WAVE
4	NEW	GARNET CROW SPARKLE GIZA STUDIO
5	NEW	19 19 BEST AO VICTOR
6	NEW	ROSSO BIRD COLUMBIA
7	NEW	19 19 BEST HARU VICTOR
8	14	DAVID FOSTER DAVID FOSTER PRESENTS LOVE STORIES WARNER MUSIC JAPAN
9	4	KETSUMEISHI KETSUNOPOLIZ 2 TOY'S FACTORY
10	2	GLOBE LIGHTS 2 AVEX TRAX

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 04/28/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	FREAK LIKE ME SUGABABES ISLAND
2	NEW	ONE STEP CLOSER 5 CLUB JUNIORS POLYDOR
3	2	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
4	1	THE HINDU TIMES OASIS BIG BROTHER/SONY
5	7	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
6	6	WHENEVER, WHEREVER SHAKIRA EPIC
7	5	LAZY X-PRESS 2 FEATURING DAVID BYRNE SKINT
8	4	UNCHAINED MELODY GARETH GATES RCA
9	NEW	YOU HELD THE WORLD IN YOUR ARMS IDLEWILD PARLOPHONE
10	8	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA

HOT MOVER SINGLES

13	NEW	HUNGRY KIDSHEEN MODERNA/ARISTA
14	NEW	COME WITH US/THE TEST THE CHEMICAL BROTHERS VIRGIN
17	NEW	THE WHEELS ON THE BUS MAD DONNA ALL AROUND THE WORLD
26	NEW	TIL THE END HAVEN RADIATE
31	NEW	TRANZY STATE OF MIND PUSH INFERNO

ALBUMS

1	2	BLUE ALL RISE INNOCENT/VIRGIN
2	1	CELINE DION A NEW DAY HAS COME EPIC
3	3	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
4	5	ANASTACIA FREAK OF NATURE EPIC
5	7	JENNIFER LOPEZ J TO THA L-O! THE REMIXES EPIC
6	8	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
7	6	DARREN HAYES SPIN COLUMBIA
8	9	BADLY DRAWN BOY ABOUT A BOY TWISTED NERVE/XL
9	4	SHERYL CROW C'MON, C'MON A&M/UNIVERSAL
10	16	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL

GERMANY

(MEDIA CONTROL) 05/01/02

SINGLES

THIS WEEK	LAST WEEK	
1	2	NESSAJA SCOOTER EDEL
2	1	LIKE A PRAYER MAD'HOUSE EDEL
3	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	4	WHENEVER, WHEREVER SHAKIRA EPIC
5	5	ENGEL BEN FEATURING GMF HANSA
6	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
7	9	JUST MORE WONDERWALL WEA
8	6	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
9	7	A NEW DAY HAS COME CELINE DION COLUMBIA
10	12	OOOHHHWEE MASTER P FEATURING WEEBIE UNIVERSAL

HOT MOVER SINGLES

15	21	CULTURE FLASH MEMBERS OF MAYDAY HANSA
16	NEW	4 FISTS PART II MC BAROOKEE FEATURING A/ROD/BAMM INLUDED-FLAME EAST WEST
18	27	WARRIORS OF THE WORLD UNITED MANOWAR NUCLEAR BLAST/EAST WEST
20	25	IN YOUR EYES SYLVER BYTE
27	NEW	STEH AUF, WENN DU AM BODEN BIST DIE TOTEN HOSEN JKP/EAST WEST

ALBUMS

1	1	BOHSE ONKELZ DOPAMIN VIRGIN
2	2	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FUR DEN HERRN SPV
3	3	CELINE DION A NEW DAY HAS COME COLUMBIA
4	5	SHAKIRA LAUNDRY SERVICE EPIC
5	6	ANASTACIA FREAK OF NATURE EPIC
6	NEW	BLANK & JONES SUBSTANCE EDEL
7	4	DJ BOBO CELEBRATION HANSA
8	8	P.O.D. SATELLITE ATLANTIC
9	7	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
10	11	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA

FRANCE

(SNEP/IFOP/TITE-LIVE) 04/30/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
2	3	STACH STACH BRATISLA BOYS BIG BIT/SONY
3	1	WHENEVER, WHEREVER SHAKIRA EPIC
4	2	J'ATTENDS L'AMOUR JENIFER ISLAND
5	4	TU TROUVERAS NATACHA ST PIER COLUMBIA
6	6	L'AGITATEUR JEAN PASCAL ISLAND
7	7	QUI EST L'EXEMPLE RONFF HOSTILE/VIRGIN
8	5	C'EST UNE BELLE JOURNÉE MYLÈNE FARMER POLYDOR
9	9	PERDONO TIZIANO FERRO EMI
10	13	LIKE A PRAYER MAD'HOUSE UNIVERSAL

HOT MOVER SINGLES

13	16	LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
17	28	GOT WHAT YOU NEED EVE INTERSCOPE
26	31	TOURNE TOI BENOIT BENOIT MASCOTTE
28	NEW	CHANSON D'EMILIE JOLIE ET LE GRANDOISEAU AMELIE SAINT-AMANT & JEROME COLLET ULM
31	36	MILLÉSIME PASCAL OBISPO EPIC

ALBUMS

1	1	LYNDA LEMAY LES LETTRES ROUGES WEA
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	7	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
4	9	SOUNDTRACK PARLE AVEC ELLE ULM
5	4	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
6	3	JENIFER JENIFER (L'ALBUM) ISLAND
7	6	INDOCHINEW PARADIZE COLUMBIA
8	5	NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
9	8	SHAKIRA LAUNDRY SERVICE EPIC
10	14	PATRICIA KAAS PIANO BAR COLUMBIA

CANADA

(SOUNDSCAN) 05/11/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	THE HINDU TIMES OASIS EPIC/SONY
2	2	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE/BMG
3	NEW	SOUL BREAKING THE TEA PARTY EMI
4	3	CANADIAN MAN: HOCKEY PAUL BRANDT BRAVADO/BMG
5	4	BRING IT HOME SWOLLEN MEMBERS NETTWERK/EMI
6	6	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER
7	RE	MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR/UNIVERSAL
8	9	ONLY TIME ENYA REPRISE/WARNER
9	7	A NEW DAY HAS COME CELINE DION EPIC/SONY
10	8	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER

HOT MOVER SINGLES

12	16	MY IRON LUNG RADIOHEAD CAPITOL/EMI
13	18	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL
15	NEW	IN MY MEMORY DJ TIESTO NETTWERK
16	NEW	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/UNIVERSAL
17	NEW	RADIO DJ MARK FARINA DM

ALBUMS

1	1	CELINE DION A NEW DAY HAS COME EPIC/SONY
2	2	SHERYL CROW C'MON, C'MON A&M/INTERSCOPE/UNIVERSAL
3	3	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL
4	4	SHAKIRA LAUNDRY SERVICE EPIC/SONY
5	5	NICKELBACK SILVER SIDE UP EMI
6	NEW	VARIOUS ARTISTS GROOVE STATION II BMG
7	7	ASHANTI ASHANTI MURDER INC./DEF JAM/UNIVERSAL
8	6	ERIC LAPOINTE ADRENALINE DIFFUSION YFB/DEP INTERNATIONAL
9	9	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
10	10	KYLIE MINOGUE FEVER PARLOPHONE/CAPITOL/EMI

SPAIN

(AFYVE) 05/11/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	CHAYANNE TORERO COLUMBIA
2	2	THE HINDU TIMES OASIS COLUMBIA
3	3	FREEEKI GEORDE MICHAEL POLYDOR/UNIVERSAL
4	5	TAINTED LOVE MARILYN MANSON WARNER
5	NEW	TRE PAROLE VALERIA ROSSI RCA/BMG
6	4	POR DEBAJO DE TU CINTURA AGUITA SALA MUXXIC/MORUS
7	9	TOMA VITAMINA LA FIESTA POLYDOR/UNIVERSAL
8	NEW	FUCK THE PUSSY DJ NANO DJ TEMPROGRESSIVE
9	6	MEDIANOCHE EL TIEMPO ZUINDA RECORDS
10	8	BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL

HOT MOVER SINGLES

11	NEW	COME WITH US/THE TEST THE CHEMICAL BROTHERS VIRGIN
12	RE	DIME POR QUE / LOCO CORAZON—REMIXES DANIEL ANDREA WARNER
14	NEW	HARD TO SAY I'M SORRY AQUAGEN VALE MUSIC
15	NEW	NOTHING COMPARES TO U SOLDIERO UPTEMPO / TEMPO MUSIC
19	NEW	RUNNING REMIXES (1&2) INFORMATION SOCIETY BLANCO Y NEGRO

ALBUMS

1	NEW	MANU TENORIO MANU TENORIO PEP'S RECORDS / VALE
2	NEW	CHENOA CHENOA ZOMBA / VALE
3	NEW	MARIA JIMENEZ DONDE MAS DUELE MUXXIC
4	1	NURIA FERGO BRISA DE ESPERANZA UNIVERSAL/VALE
5	2	CHAYANNE GRANDES EXITOS COLUMBIA/SONY
6	4	ALEX UBAGO QUE PIDES TU? DRO/WARNER
7	3	OPERACIÓN TRIUNFO GALA EUROVISION VALE MUSIC
8	5	NINA PASTORI MAMA ARIOLA/BMG
9	8	NATALIA NO SOY UN ANGEL VALE MUSIC
10	NEW	LA UNION EL MAR DE LA FERTILIDAD WARNER

AUSTRALIA

(ARIA) 04/29/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	HEY BABY (UUH AAH) DJ OTZI SHOCK
2	2	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
3	6	WHENEVER, WHEREVER SHAKIRA EPIC
4	3	ALWAYS ON TIME JA RULE FEATURING ASHANTI RAL/UNIVERSAL
5	7	WHEREVER YOU WILL GO THE CALLING RCA
6	4	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
7	10	ONE DAY IN YOUR LIFE ANASTACIA EPIC
8	11	DON'T LET ME GET ME PINK ARISTA
9	5	NOT PRETTY ENOUGH KASEY CHAMBERS EMI
10	8	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE

HOT MOVER SINGLES

15	18	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA
19	29	A NEW DAY HAS COME CELINE DION EPIC
20	23	OOPS (OH MY) TWEET & MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
22	NEW	THE HINDU TIMES OASIS BIG BROTHER
26	NEW	IT'S GOING DOWN X-ECUTIONERS FEATURING MIKE SHINODA & MR. HAHN LOUD/EPIC

ALBUMS

1	1	CELINE DION A NEW DAY HAS COME EPIC
2	3	GEORGE POLYSERENA FESTIVAL
3	4	KASEY CHAMBERS BARRICADES & BRICKWALLS EMI
4	5	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
5	2	SILVERCHAIR DIORAMA ELEVEN/VIRGIN
6	6	JA RULE PAIN IS LOVE RAL
7	10	SHAKIRA LAUNDRY SERVICE EPIC
8	7	JAMIROQUAI A FUNK ODYSSEY EPIC
9	9	DARREN HAYES SPIN ROADSHOW/SONY
10	8	ALICIA KEYS SONGS IN A MINOR ARISTA

ITALY

(FIMI) 04/30/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	INNOCENTE RENATO ZERO EPIC
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
3	1	THE HINDU TIMES OASIS EPIC
4	3	QUANTO T'HO AMATO ROBERTO BENIGNI VIRGIN
5	4	FREEEKI GEORGE MICHAEL POLYDOR
6	9	BOHEMIAN LIKE YOU THE DANDY WARHOLS CAPITOL
7	5	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
8	7	DIMMI COME . . . ALEXIA EPIC
9	6	MOI . . . LOLITA ALIZEE POLYDOR
10	11	SALIRO' DANIELE SILVESTRI EPIC

HOT MOVER SINGLES

11	16	WHEREVER YOU WILL GO THE CALLING RCA
15	23	ACCETTA IL CONSIGLIO . . . PER QUESTA VOLTA LINUS COLUMBIA
16	49	MY CULTURE 1 GIANT LEAP FEATURING R. WILLIAMS & MAXI JAZZ PALM PICTURES/EBEL
19	31	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER
23	NEW	ONE STEP TOO FAR FAITHLESS & DIDO CHEEKY/ARISTA

ALBUMS

1	NEW	NOMADI AMORE CHE PRENDI AMORE CHE DAI CGD/WARNER
2	1	CELINE DION A NEW DAY HAS COME COLUMBIA
3	3	SHAKIRA LAUNDRY SERVICE EPIC
4	5	JOVANOTTI IL QUINTO MONDO SOLELUNA/MERCURY
5	9	TIZIANO FERRO ROSSO RELATIVO EMI
6	4	ARTICOLO 31 DOMANI SMETTO RICORDI
7	6	GIANLUCA GRIGNANI UGUALI E DIVERSI UNIVERSAL
8	2	PINO DANIELE LIVE CONCERTO RCA
9	20	SUBSONICA AMOREMATICO COLUMBIA
10	13	MATIA BAZAR MESSAGI DAL VIVO EPIC

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 05/01/02

LAST WEEK		SINGLES
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	2	LIKE A PRAYER MAD'HOUSE BIG/VARIOUS
3	5	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	4	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
5	NEW	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
6	10	NESSAJA SCOOTER KONTOR
7	8	HOW YOU REMIND ME NICKELBACK ROADRUNNER
8	3	THE HINDU TIMES OASIS BIG BROTHER/SONY
9	NEW	FREAK LIKE ME SUGABABES ISLAND
10	11	STACH STACH BRATISLA BOYS M6 INT./SONY
		HOT MOVER SINGLES
14	NEW	ONE STEP CLOSER S CLUB JUNIORS POLYDOR
18	25	PERDONO TIZIANO FERRO EMI
20	23	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
24	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
28	40	JUST MORE WONDERWALL WEA
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	4	NICKELBACK SILVER SIDE UP ROADRUNNER
5	6	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
6	8	JENNIFER LOPEZ J TO THA L-O! THE REMIXES EPIC
7	7	BOHSE ONKELZ DOPAMIN VIRGIN
8	11	BLUE ALL RISE INNOCENT/VIRGIN
9	5	SHERYL CROW C'MON, C'MON A&M
10	9	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN NAIDOO RECORDS/SPV

THE NETHERLANDS

(STICHTING MEGA TOP 100) 04/29/02

LAST WEEK		SINGLES
1	1	TRACKIN' BILLY CRAWFORD V2
2	2	TOVEREN K3 BMG
5	5	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
4	4	WHENEVER, WHEREVER SHAKIRA EPIC
3	3	LIKE A PRAYER MAD'HOUSE ARS
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	3	VOLUMIA! HET BESTE VAN VOLUMIA! ARIOLA
4	14	K3 TELE-ROMEO ARIOLA/BMG
5	4	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA

SWEDEN

(GLF) 04/28/02

LAST WEEK		SINGLES
NEW		SUPERNATURAL SUPERNATURAL METRONOME/WARNER
1	1	DOM ANDRA KENT RCA
3	3	PLAYING WITH FIRE BROLLE JR BONNIER
2	2	NEVER LET IT GO AFRO DITE MARIANN
10	10	AFRICA E-TYPE STOCKHOLM
		ALBUMS
NEW		KENT VAPEN & AMMUNITION RCA
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	VARIOUS ARTISTS MELODIFESTIVALEN 2002 MARIANN
3	3	CAESAR'S PALACE LOVE FOR THE STREETS DOLORES/MNW
NEW		VARIOUS ARTISTS MELODI GRAND PRIX JUNIOR 2002 UNIVERSAL

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 04/30/02

LAST WEEK		SINGLES
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
3	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
7	7	LIKE A PRAYER MAD'HOUSE PHONAG
2	2	A NEW DAY HAS COME CELINE DION COLUMBIA
4	4	QUI EST L'EXEMPLE ROHFF VIRGIN
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
4	4	SHAKIRA LAUNDRY SERVICE EPIC
2	2	DJ BOBO CELEBRATION EMI
3	3	DJ TATANA SUPERPOP WEA
5	5	SHERYL CROW C'MON, C'MON A&M

IRELAND

(IRMA/CHART TRACK) 04/28/02

LAST WEEK		SINGLES
1	1	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
2	NEW	FREAK LIKE ME SUGABABES ISLAND
5	5	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE
3	4	WHENEVER, WHEREVER SHAKIRA EPIC
4	2	THE HINDU TIMES OASIS BIG BROTHER/SONY
		ALBUMS
1	1	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
2	3	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
3	5	BRITNEY SPEARS BRITNEY JIVE
4	2	CELINE DION A NEW DAY HAS COME EPIC
5	4	SHAKIRA LAUNDRY SERVICE EPIC

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/29/02

LAST WEEK		SINGLES
2	2	LIKE A PRAYER MAD'HOUSE EDEL
5	5	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
1	1	ENGEL BEN FEATURING GIM HANSA/BMG
4	4	NESSAJA SCOOTER EDEL
3	3	WHENEVER, WHEREVER SHAKIRA EPIC
		ALBUMS
3	3	CELINE DION A NEW DAY HAS COME COLUMBIA
2	1	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSICA
1	2	SHAKIRA LAUNDRY SERVICE EPIC
4	4	BOHSE ONKELZ DOPAMIN VIRGIN
5	5	SHERYL CROW C'MON, C'MON A&M

BELGIUM/FLANDERS

(PROMUSIC) 05/01/02

LAST WEEK		SINGLES
1	1	DESENCHANTE KATE RYAN ANTLER SUBWAY
3	3	DANCE WITH ME 112 BMG
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
8	8	THE RIDDLE GIGI D'AGOSTINO MEDIA
6	6	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
		ALBUMS
1	1	MARCO BORSATO ONDERWEG POLYDOR
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	3	2 MANY DJs AS HEARD ON RADIO SOULWAX PIAS
NEW		M-KIDS CRAZY ARS
18	18	BRYAN FERRY FRANTIC VIRGIN

MALAYSIA

(RIM) 04/30/02

LAST WEEK		ALBUMS
NEW		WINGS & AWIE NAGA KRAMAT BMG
2	1	LINKIN PARK HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS.
3	2	SITI NURHALIZA SANGGAR MUSTIKA SUNWAH
4	4	DAVID FOSTER THE BEST OF ME WARNER BROS.
5	3	CELINE DION A NEW DAY HAS COME EPIC
6	S	SUDIRMAN NO 1s EMI
7	NEW	VARIOUS ARTISTS WIRED UP UNIVERSAL
8	17	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/EMI
9	9	SHEILA ON 7 07 DES SONY
10	6	RAHMAT NO 1s EMI

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

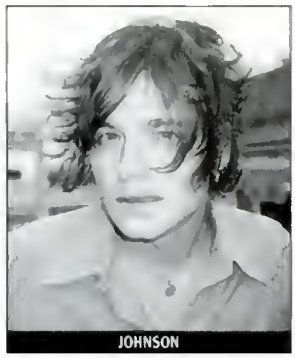
Repertoire owner: B. BMG, E. EMI, I. Independent, S. Sony, U. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
SHERYL CROW C'mon C'mon (U)	4		9			2				
CELINE DION A New Day Has Come (S)	3		2	3	2	1		1	2	1
ENRIQUE IGLESIAS Escape (U)			10			9		4		
NICKELBACK Silver Side Up (I/U)			3	9		5				
SHAKIRA Laundry Service (S)				4	9	4		7	3	6
BARBRA STREISAND The Essential Barbra Streisand (S)			6	10						5

Global Music Pulse™

Edited by Nigel Williamson

JOHNSON'S WORLD: Three years after the release of *Liebling*, the album that spawned the international hit single "Glorious," **Andreas Johnson** is back with an album "about being lost, living in chaos, and loving it." While



JOHNSON

touring Europe during late 2000, the Warner Music Sweden-signed artist mapped out ideas for new album *Deadly Happy* with his band, and it was recorded in a single week at the end of the tour. The decision to ready the album while on the road came naturally to Johnson. "I love being on the move," says the singer, who as a child was regularly taken on tour by his jazz-performing parents. "It's been quite easy to make the latest record, because there are good stories and interesting people everywhere." *Deadly Happy* was released in Sweden in February; street dates are pending throughout Europe. **KAI R. LOFTHUS**

WHITE MAN IN THE TOWNSHIP: *Kwaito* music is first and foremost the musical expression of South Africa's black youth. It exploded in the post-apartheid era with its mix of township pop, slowed-down house beats, snatches of R&B, traditional grooves, and vernacular-based lyrics. So it's something of a surprise to find a white Afrikaner entering the kwaito fray and gaining credibility with his peers. **Lekgoa** (real name **François Henning**) gained a kwaito foothold with the album *Basetsane* and now follows it up on the Gallo label with *Ngamla Yoba*—township lingo for "the coolest white man." Featuring such artists as vocalists **Khanyo** and **Doctor Khasu**, *Ngamla Yoba* features traditional Sotho songs ("Makoti") and plenty of booty-shaking kwaito beats ("Shake a Dibono"). The album is "a celebration of who I am," the Sotho-speaking Lekgoa says. "I've had more free reign on it—choosing my own producers and so forth—so it's more my own voice." **DIANE COETZER**

RACING HEAD: An Irish relocation from Dublin to the more rural surroundings of Wexford is proving to have creative benefits for five-piece rock outfit **Ten Speed Racer**. The band's five-track EP, *Girls and Magazines*, became its first British release April 22 on Red Flag, highlighting its urgent blend of guitars and harmonies. Ten Speed Racer previously secured a U.S. release (but not a U.K. one) for its debut album, *Eskimo Beach Boy* (Reverb Records), but lead singer **Dermot Barrett** explains that since the group got away from city life, things have shifted up a gear: "What made this record so good was that we moved out of Dublin, and it's a whole different ball game." Ten Speed Racer, which played an impressive gig April 23 at London's Studio Club, betrays few native musical roots. "It's grand to be Irish, but to be stickered with it is such a pain," Barrett says. "We don't sound a sniff Irish, which is great." **PAUL SEXTON**

THE PIANO PLAYER: Starting your recording career at 41 is unconventional, and jazz isn't an easy sell in Italy. But that hasn't deterred EMI Music from investing in singer/pianist **Sergio Cammariere**. Originally from Crotone, Italy, Cammariere has been part of the Rome music scene for several years, backing the likes of **Alex Britti**—who returns the favor by playing guitar on several tracks on Cammariere's debut album, *Dalla Pace del Mare Lontano* (From the Peace of the Far Sea). EMI senior director of new local artists and new talents **Fabrizio Giannini** says, "This is a project that we'll be working throughout the year. We hope to build a following slowly but surely. We're concentrating our efforts on press and word-of-mouth." A showcase at a Milan nightspot recently attracted a sizable press contingent and a highly favorable reaction. **MARK WORDEN**

BUSTING OUT: Platinum-selling Finnish group **Ultra Bra** disbanded at the height of its career last autumn after four albums that made the group the country's most popular rock band. After calling it quits, members of the 13-piece outfit are quickly starting new projects, and they are already entering the charts. **Scandinavian Music Group**—which consists of four Ultra Bra members—was the first out with a single, while Ultra Bra composer **Kerkko Koskinen** was the first to release an album. His solo debut, *Rakkaus Viiltää* (Love Wounds), was released by Megamania in April and peaked at No. 5. Album track "Mayday" became a crossover radio hit. Public top 40 station Radiomafia's head of music **Ville Vilén** says, "Koskinen's music is interesting. His songs resemble pop hits from the '60s and '70s. I wouldn't compare it to Ultra Bra." Vocalist **Vuokko Hovatta's** *Tekniikan Ihmelapset* (Technical Prodigies) is imminent. **JONATHAN MANDER**

Events Calendar

MAY

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York (by invitation only).

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 8, **Ninth Annual BMI Latin Awards**, the Diplomat Hotel & Resort, Hollywood, Fla. (by invitation only).

May 9, **Record Distribution: How Your CD Gets on the Shelf and Off**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Peace and Love to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Touchstone Awards Luncheon**, presented by Women in Music, Marriott Marquis Hotel, New York. 212-969-8734.

May 14, **50th Annual BMI Pop Music Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 15, **BMI Film & Television Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 16, **Radio Promotion: How to Get Your Songs on the Radio**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 18, **American Latino Media Arts (ALMA) Awards**, Shrine Auditorium, Los Angeles. 202-776-1569.

May 19-21, **10th Bi-Annual International Gospel Industry Retreat**, MGM Grand Hotel, Las Vegas. 615-383-4675.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **Classical Brit Awards**, Royal Albert Hall, London. classicalbrits.co.uk.

May 23, **47th Annual Ivor Novello Awards**, Le Meridien Grosvenor House Hotel, London. 020-7636-2929.

May 23, **VH1 Divas Las Vegas**, MGM Grand Hotel, Las Vegas. 212-846-7882.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

JUNE

June 1, **MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8900.

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 10-12, **Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002**, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Center, London. 33-15562-0850.

Submit items for Lifelines, Good Works, and Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

Simply Complicated. New Arista recording artist Avril Lavigne recently shot the video for her debut single "Complicated" in Los Angeles at the Eagle Rock Plaza Mall and Griffith Park. Lavigne, center, is pictured with directors Emmett Malloy, left, and Brendan Malloy. Her *Let's Go* hits the streets June 4.

Life Lines

BIRTHS

Boy, name not disclosed, to **Samantha** and **Chester Bennington**, April 19. Father is frontman of Linkin Park.

Girl, Olivia James, to **Stacy Wallen-McCarthy** and **Dennis McCarthy**, April 25 in Los Angeles. Mother is director of film and TV for BMG Music Publishing.

DEATHS

Moe Keale, 62, of a heart attack, April 14 in Kailua, Hawaii. Perhaps most famous for his starring role in the TV series *Hawaii 5-0*, Keale was also an entertainer for 30 years in the traditional Hawaiian performing arts. He contributed to the renaissance of Hawaiian music as a soloist and ukulele player for Sons of Hawai'i. Keale also recorded three solo albums: *South Sea Island Magic*; *Aloha Is a Part of Me, A Part of You*; and *Imagine*, which earned him several Na Hoku Hanohano awards and nominations. He is survived by his wife and son.

Terry Bailey, 54, of cancer, April 20 in Tri-Cities, Wash. Before applying his love of music to the business side, Bailey scored a top 40 hit with "I Who Have Nothing" as a member of the 1960s act the Galaxies and later joined country act Missouri Freeze. He then was hired by the sales department of KEYW in Tri-Cities, eventually becoming market manager for the same city's New Northwest Broadcasters' six-station cluster.

Alan Dale, 73, of natural causes, April 20 in New York. Dale was known as the star of *The Alan Dale Show*, which debuted on the Dumont TV network in 1948 before finding a home on CBS. In addition, he hosted a weekly radio show of the same name before becoming a nightclub headliner with hits like "Oh Marie" and "Sweet and Gentle." Dale is survived by his wife.

Lawrence "Larry" R. Gamber Jr., 54, of a stroke, April 15 in Eldersburg, Md. Gamber was a sales representative for City Hall Records at the time of his death. Prior to that, he held the same position with MCA/Universal for 35 years. He is survived by his wife, son, and daughter.

Good Works

¡BAILAMOS!: Emilio Estefan Jr. will be presented with the 2002 Hope & Harmony Noteworthy Award at ¡Bailando!—The Hope and Harmony Dance Party May 6. Presented by a number of sponsors including *Billboard*, BMI, Warner Music Latina, and Sony Music International, the event is an effort by the Latin entertainment industry to raise money for the Diabetes Research Institute at the University of Miami School of Medicine. The evening will be held at BillboardLive in Miami Beach. Contact: **Michelle Delgado** at 800-321-3437.

Solution to this issue's puzzle (page 74)

E	J	E	C	T		L	I	S	A		O	N	O	
R	E	R	U	N		O	C	H	S		H	E	O	
I	W	R	I	T	E	T	H	E	S	O	N	G	S	
C	E	O		S	A	S				O	O	A		
A	L	L	I		R	O	M	P	E	O		T	A	G
			B	E	N	F	O	L	O	S	F	I	V	E
	I	T	L	L			R	A	I		R	O	A	M
	T	H	O	M	P	S	O	N	T	W	I	N	S	
L	O	E	W		A	I	N			W	E	S	T	
G	R	E	A	T	B	R	I	T	A	I	N			
S	E	C		R	A	S	C	A	L		O	A	M	S
		H	A	I				U	T	E		L	O	A
	O	O	O	B	I	E	B	R	O	T	H	E	R	S
	Y	E	N		T	P	A	U		T	E	X	A	S
	E	S	E		S	A	Y	S		A	M	A	N	Y

MERCHANTS & MARKETING

ArtistDirect Has A Sampler Music Lovers 'Gotta' Hear

BY SHARON LEVINE

NEW YORK—The ArtistDirect Network has unveiled a new promotional music-compilation sampler: *You Gotta Hear This*, the first in a series of six-week marketing campaigns that combine online and offline distribution of the CD. As part of the initiative, ArtistDirect will take advantage of the music community's database of more than 6 million users by distributing music, videos, and online playback software to its e-mail database, since 2 million of its listees have consented to receiving promotional opportunities.

The *You Gotta Hear This* online player—which includes full streams of the sampler's songs and videos, as well as retail and official artists' sites links—is currently being sent with ArtistDirect's bimonthly electronic newsletter. With its instant Send to a Friend button, the player also acts as a viral marketing tool, allowing fans to distribute music to each other.

In addition, the company is including free enhanced CD samplers with the first 25,000 purchases made through the ArtistDirect.com online store, for each compilation issued. A coupon for 10% off any music on the compilation further encourages recipients to buy the full-length CDs that include the sampler's tracks.

ArtistDirect Network editor Penny Hewson developed the *You Gotta Hear This* concept earlier this year when she began posting five artists per week in a category by the same name on ArtistDirect's home page, which now will feature each new sampler in its entirety.

However, the goal was to have more impact than simply dropping her editorial weight on a song. One initial challenge she faced was "incorporating the connecting point between online and offline while validating what [the ArtistDirect Network is] doing." The company's primary objective is to connect music fans with the artists they love through each operational arm, including ArtistDirect.com, UBL, iMusic, and Downloads Direct. While the network already offers multimedia platforms for news, community interaction, and exclusive music and merchandise directly from artists, Hewson sought to create a cyclical purchasing and hype-building format "doing something that brings someone offline to get them back online" repeatedly.

Tracks like Garbage's "Cherry Lips" from *beautifulgarbage* on Interscope and Flaw's "Whole" from *Through the Eyes* on Republic/Universal exemplify the disc's non-genre-specific tone, gearing it to the various tastes of the site's listeners.

ArtistDirect president/CEO Keith Yokomoto jumped on the idea, realizing that the company already had thousands of pieces going out to people and wanting to maximize his earnings potential. He reflects, "If you're offering or selling cool stuff that's exclusive, people talk about [and then buy] it." He estimates that the compilations cost the company between 70 cents and $1.10 to manufacture with artwork. Labels pay upward of $2,500 per track to be included on the sampler.

You Gotta Hear This is what Hewson calls "a tastemaker tool before artists hit radio" that features new music from DreamWorks' Citizen Cope and Eels, Lava/Atlantic's Course of Nature, Mammoth's Fu Manchu, Wind-up's 12 Stones, Modular/Elektra's the Avalanches, and ArtistDirect's very own Custom. In addition, such videos as No Good's "Ballin' Boy" from *Game Day* (PBB on ArtistDirect) and Drowning Pool's "Tear Away" from *Sinner* (Wind-up), supplement this edition.

Palm head of digital marketing services Ed Rivadavia, whose track "Half-life" from Local H and video "Braided Hair" from 1 Giant Leap are on the compilation, admits, "We knew we were going to have to start spending money, that the Internet isn't going to be free anymore." While the compilation's direct effects will not be known until it runs its course through the follow-up (due May 13), Rivadavia acknowledges that the potential purchasing power of ArtistDirect's enormous fan base is invaluable to Palm: "We new-media people are secretly cheering for these sites that have been doing well."

Yokomoto hopes to expand the compilation's distribution into non-traditional retail outlets, such as Saks, and at live events sponsored by ArtistDirect's touring division. He is also developing plans for a Latin compilation titled *Revolucion*, as well as a concert tour and site of the same name.

New Artists Sweeten Sugar Beats' Prospects

BY MOIRA McCORMICK

CHICAGO—During the past eight years, Sugar Beats Entertainment has morphed from a vanity label into a genuine children's record company. Originally launched in 1994 as the recording imprint of Sugar Beats—a music collective specializing in kid-friendly remakes of classic radio hits, led by Sherry Goffin Kondor (daughter of Carole King and Gerry Goffin)—the label has begun signing and releasing product by other artists. In the process, Sugar Beats Entertainment is opening up previously unexplored retail avenues.

"We started thinking about signing other artists about a year-and-a-half ago," Sugar Beats Entertainment VP/COO Bonnie Gallanter says, adding, "We've been getting submissions for years, but we didn't hear anything that we wanted to bring in."

Then, a kids' artist who goes by the name of Mr. Ray was introduced to them, and Gallanter, Kondor, and company sensed a perfect fit. "He appeals to both kids and parents, which is what Sugar Beats is all about," Gallanter says. "He has a Beatles-like sound, and he is great with kids." Mr. Ray's *Start Dreaming* was released a year ago.

Then came *Can You Hear a Lullaby* by contemporary folk artist/harpist Dee Carstensen (with Julie Dansky), which came out last November. "It was our first lullaby album, and it took us into a whole other market," Gallanter says, referring to stores that cater to expectant and new mothers and their babies, such as Babies "R" Us, Bellini, Buy Buy Baby, Mother's Work, and Mimi's Maternity. "We've also just gotten into T. J. Maxx and Marshalls.

"Dee had previously released four [adult-targeted] CDs," Gallanter continues. "Then she had a baby and wanted to do a lullaby album. Her business manager, Steve White [of New York accounting firm Cavaricci & White], is also our accountant, and he let us know Dee was looking for distribution."

GALLANTER

According to Gallanter, Carstensen's album paved the way for Kondor's first solo project, a lullaby album called *Mellow My Baby: Soothing Songs and Lullabies*, due out in June. Gallanter says Sugar Beats Entertainment is talking to *American Baby* magazine about sponsoring a CD sampler or a coupon that would be placed in the gift packs that hospitals give new mothers upon their discharge. She adds, "Were also working on getting our product into hospital gift shops."

Kondor's album features King (who co-wrote original lullabies with Kondor) on backing vocals. Kondor's brother-in-law Greg Wills produced the album and co-wrote the track "Island of Dreams" with King and Dean Miller. Along with classic nighttime arias, Kondor includes "Child of Mine," a lullaby her parents wrote for her when she was an infant.

Gallanter says Sugar Beats Entertainment product was originally distributed by Music for Little People through Rounder Kids. "They were instrumental in getting us started in bookstores, educational stores, and children's specialty stores [such as FAO Schwarz, Zany Brainy, Right Start, and Lakeshore Learning Store], which is where our sales have continued to be strongest." Now, Sugar Beats product is non-exclusively distributed by Rounder Kids and New Sound/Allegro Music; Gallanter notes that they sell direct to Zany Brainy and Right Start. Plus, Follett Corp. handles education-market distribution to libraries, college bookstores, and museum stores.

Rounder Records/Universal Music wholesales Sugar Beats to traditional record retailers like Tower Records, Musicland, and Transworld, as well as Best Buy, Barnes & Noble, and Borders Books & Music. "Borders does a wonderful job with children's music," Gallanter notes. "They merchandise it in the same area as children's books; they have a wonderful listening-station program, great displays, and knowledgeable salespeople."

Mass merchants have been hard to crack, Gallanter observes: "The product they carry is all character-driven—you need to have a TV or movie hook. But we're constantly getting calls and e-mails from parents around the country, asking when Sugar Beats will be available at Wal-Mart."

EVERYTHING you need to know about radio...

ALL THE INFORMATION YOU NEED TO MAKE YOUR JOB EASIER!

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants • Complete Label Promotion Directory • Arbitron Ratings and History for Top 100 Markets • How Airplay Monitor Works

THE 2002 RADIO POWER BOOK

ORDER ONLINE: www.orderbillboard.com or call 1.800.344.7119 • International: 732.363.4156
Fax: 732.363.0338 • By Mail: Send payment for $125 plus $7 S&H ($15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

BDPB3161

Billboard
spotlights
Licensing & Merchandising

Billboard's new Licensing & Merchandising Spotlight covers the latest news in the music merchandise business. We explore the practice of using artists' likenesses on everything from action figures to video games, how brand endorsement deals between artists and consumer products come to be, and how artists benefit from these relationships. Plus, we look at what's new in tour and concert merchandising–who's buying what, and where.

Make sure your company is a part of this important special. Call now!

ISSUE DATE: June 15
AD CLOSE: May 20

Joe Maimone T. 646-654-4694
F. 646-654-4799 • jmaimone@billboard.com
Ian Remmer T. 323.525-2311
F. 323-525-2395 • iremmer@billboard.com

Executive Turntable

NEW MEDIA: **Peter Csathy** is named president/COO of MusicMatch in San Diego. He was COO of eNow.

CSATHY

David Lockwood is promoted to president/CEO of InterTrust Technologies in Santa Clara, Calif. He was president.

MusicNet names **Cindy Charles** senior VP of law and business affairs/general counsel and **Mark Mooradian** senior director of strategic planning and business development in New York. They were, respectively, VP of law and business affairs for MTV and VP/senior analyst for Jupiter Media Metrix.

HOME VIDEO: **Jeffrey Calman** is promoted to executive VP of video-on-demand and pay-per-view for Warner Home Video in Los Angeles. He was senior VP of video-on-demand and pay-per-view.

John Reina is promoted to senior VP of North American retail sales for Columbia TriStar Home Entertainment in Los Angeles. He was VP of sales.

DISTRIBUTION: Handleman names **Franklin Harris** senior database administrator for business intelligence systems and **Alin Stewart** accounts receivable corporate credit manager in Troy, Mich. They were, respectively, senior oracle database administrator for Modis and an independent credit consultant.

GARBARINI

Bob Garbarini is promoted to VP of national sales for BMG Distribution in New York. He was VP of sales/team liaison.

Provident Music Distribution promotes **Jenny Haarbauer** to corporate controller of accounting, **Natalie Gilbert** to director of accounting, **Mandy Price** to staff accountant, **Jeff Jordan** to Christian Booksellers Assn. (CBA) primary account phone representative, and **Keith Parsons** to production assistant in Nashville. Provident Music Distribution also names **Christy Hoard** staff accountant, **Alisha Swindle** publicity and employee events coordinator, **Christopher Buchanan** gift-sales representative for the gift-sales division, **Melissa Mann** CBA key-account sales representative, **Cathy Petri** production coordinator, and **Ryan Kamper** archive assistant in Nashville.

Submissions for Executive Turntable can be sent to mwhitmire@billboard.com.

Sites+Sounds™

by Brian Garrity

CHRISTIAN SUBSCRIPTION: Liquid Audio has launched a genre-based digital-music subscription service. The initial offering features material from EMI Christian Music Group (CMG).

The service, Burn It First, is available at burnitfirst.com. Unlike rental subscription models from MusicNet, Pressplay, and Rhapsody—which offer streams or downloads that expire once an account is canceled—Burn It First subscribers pay a monthly fee for full ownership of permanent downloads. Tracks can be burned to blank CDs and transferred to portable devices.

The version of Burn It First offered in conjunction with EMI CMG features 2,100 tracks at launch, including songs by **Petra**, **ZOEgirl**, and **Toby Mac**. The service will soon offer all 6,000 copyrights owned or controlled by EMI CMG.

For $9.95 per month, subscribers can download 20 songs, available as individual tracks or full albums. Unused downloads do not carry over from month to month. Additional tracks are available in packs of five for $4.95. Tracks will initially be available only as Liquid Audio files; in the fall, they will also be offered in the Windows Media format. Liquid Audio says it also plans to launch other genre-specific versions of Burn It First later this year.

MUSICAL TAG TEAM: AOL and musicians' network Tonos Entertainment have announced a wide-ranging strategic marketing agreement.

Under the deal, AOL will promote Tonos on its music site. Meanwhile, Tonos will develop exclusive promotions for AOL. The first of these, a Michael Jackson Songwriting Contest, is under way. The winner will write a song with **Jackson** and Tonos co-founders **David Foster** and **Carole Bayer Sager**, and Jackson will record the track. Runners-up in the contest will receive memberships to the tonosPRO service, which provides musicians with exposure to label and radio executives and other industry figures seeking new talent.

The deal is the latest and biggest of moves in a series of initiatives by Tonos, which has been working to raise its public profile. Tonos CEO Justin Herz says the AOL deal "enables us to introduce the Tonos brand to America Online's 34 million members worldwide, ultimately helping Tonos attract new members to our subscription service."

In other news, the company has promoted **Richard Lewis** from senior VP/CFO to COO. He will oversee internal business operations—including finance, accounting, legal and business affairs, human resources, and administration—and will spearhead marketing and business-development efforts to expand Tonos internationally.

HERZ

Prior to joining Tonos in 2000, Los Angeles-based Lewis was COO of PublicStudios.com; before that, he held various senior posts at PolyGram.

ONE-STOP SHOPPING: Warner/Chappell Music and the major's Warner Special Products licensing arm have launched an Internet-based music licensing service, onestoptrax.com. The site, intended to cater to film and TV music supervisors, will enable users to acquire licenses and pay for pre-cleared publishing and recording rights in one transaction. OneStopTrax is launching with 150 songs, including material from **Pantera**, **Paul Westerberg**, **Soul Coughing**, **the Replacements**, and **Screamin' Cheetah Wheelies**.

FREE RHAPSODY: Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer will come with certain products from electronics companies Jensen/Recoton, Stereo-link, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereo-link, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products on its site.

TO OUR READERS

Declarations of Independents will return next issue.

Retail Track™

by Ed Christman

BIG PROPOSAL: **Jim Caparro**, the high-profile executive who surprised the music industry by resigning as chairman of the Island Def Jam Group last December, is quietly making the rounds to the five majors. Sources say he is pitching a plan to consolidate manufacturing and fulfillment in a start-up company that he would helm and would be staffed by executives long associated with him.

In making such a move, Caparro apparently is hoping that he could supply a solution to a problem that has stymied the industry for the past 18 months. During that time, each of the majors have had numerous conversations with each other in an attempt to partner on back-end operations in order to achieve substantial savings, since all of them have excess capacity during most of the year. But even though practically every combination of majors imaginable has engaged in conversations that ultimately might have led to only two or three companies doing manufacturing, warehousing, and fulfillment instead of all five, negotiations failed each time.

With each major employing between 900 and 2,000 workers in manufacturing and manning warehouse facilities, that means that if Caparro got some of the majors to back his plan, thousands of jobs could be trimmed. Moreover, while the majors' previous discussions would have kept separate distribution companies, Caparro's proposal is said to go one step beyond in calling for his company to handle sales and credit for small accounts, while leaving the five majors' distribution sales forces to separately call on the top 50 accounts, which collectively have about 85%-90% of the U.S. music business.

While at least one major is said to be ready to embrace the plan and another is allegedly interested, others are said to be lukewarm or not interested. But the proposal only needs two majors to get started and could then serve as a test case for the other majors. Still, others wonder if such a plan could get the green light from the Securities & Exchange Commission and the U.S. Department of Justice, which share merger approval responsibilities for the federal government.

In the past, other companies, including Valley Media, have tried to position themselves for such a role. But as the former architect and leader of PolyGram Group Distribution (PGD) (five-time winner of the large distributor of the year award from the National Assn. of Recording Merchandisers), Caparro brings instant credibility to his proposal. Moreover, he is said to be joined in the effort by **John Esposito**, who served as executive VP/GM at the Island Def Jam Group and was a key executive at PGD; **John Madison**, who most recently was CEO of Click Radio and had a high-profile position with AMFM radio operations but once upon a time was also a key PGD executive; and **Ann Latora**, who was senior VP/CFO at Island Def Jam. Via e-mail, Caparro declined to comment.

BIG VALUE: The value-added free DVD that will be packaged in **Eminem's** new album, *The Eminem Show* (*Billboard Bulletin*, April 29), has other labels watching closely to see if its inclusion will achieve Interscope's objectives.

The DVD will contain 45 minutes of material specially compiled for the album, including concert footage and interviews. But it is primarily being used as an enticement to get consumers who may have already illegally obtained the new album by street date from the Internet or via CD burning into the store to buy it. "That's the dream," says **Steve Berman**, head of sales and marketing at Interscope.

But it also is a value-add that is being made available to all of retail. That hasn't always been the case with Interscope, which sometimes gives exclusives to certain large discounters, to the dismay of other merchants. The DVD, like all premiums, additionally serves the purpose of spurring first-week sales of the album. And finally, retailers point out that with consumers' increasing resistance to front-line pricing, the DVD makes the album's $19.98 list price an attractive offer.

Without getting specific, Berman says, "We wanted to create more value for the album, and we wanted to be able to share this value with all of retail."

The album hits U.S. stores June 4 and will include the DVD only in the initial shipment, which is expected to be about 2 million here. Another 1.5 million to 2 million is expected to be shipped internationally. Also, Berman says the DVD will never be issued separately.

On the heels of the album, Interscope will release a live DVD from Eminem June 18 called *All Access Europe*, with entirely different material than the value-added DVD, reports **Candace Berry**, head of sales for Interscope. She says, "Of course, we are encouraging accounts to position the two titles together and place them in the same advertising [in order to maximize sales]."

IPO For HMV Now Expected In Mid-May

BY LARS BRANDLE

LONDON—HMV Group expects to price its stock between £1.9-£2.20 ($2.78-$3.22) per share in its upcoming initial public offering (IPO) on the London Stock Exchange, according to the company's recently unveiled prospectus.

This values the retailer at £773 million-£895 million ($1.12 billion-$1.3 billion). The flotation is now set for May 15; HMV previously said it expected the IPO to take place in late June (*Billboard Bulletin*, April 12).

About 70% of HMV shares will be offered to the public; most of the remainder will be split between equity stakeholders EMI and venture-capital group Advent International. EMI says it will hold about 11% of HMV shares after the flotation. That stake would be worth £90 million ($130.37 million).

HMV expects to raise £351 million ($508 million) from the flotation. The company will use the funds to pay down debt and assist future capital spending.

HMV Group CEO Alan Giles has said the music retail giant is confident about turning around the fortunes of its ailing North American and Asian divisions after the company floats in June (*Billboard*, April 27).

Although he concedes that market conditions remain difficult, Giles says that the group has "greatly strengthened the management team" in North America. In January, HMV North America president Peter Luckhurst stepped down (*Billboard*, Jan. 19); the company's business in that territory is currently overseen on an interim basis from Toronto by HMV Asia Pacific managing director Chris Walker. Most of HMV's North American business is in Canada.

Sony Music-Division Sales Up 5%

SMEJ Also Sees An Increase Of 2% At Year's End

BY MATTHEW BENZ

NEW YORK—Helped by favorable currency-exchange rates, Sony Corp.'s music division posted sales for the year ended March 31 up 5% to 642.8 billion yen ($4.83 billion). This came despite a 4% sales decrease in dollar terms at Sony Music Entertainment (SME)—the U.S.-based operation that contributes 69% of the music division's total sales. Sony Music Entertainment (Japan) (SMEJ) sales rose 2%.

Overall, music operating income fell 1.5% to 20.2 billion yen ($152 million). At SME, operating income fell 20% because of slow sales, restructuring costs, and investment losses. SMEJ operating income rose 18% because of cost-cutting and a gain on the sale of a studio.

For the fiscal fourth quarter, sales for the music division fell 3% to 153.7 billion yen ($1.16 billion). Its operating loss was 2.1 billion yen ($15 million), vs. operating income of 8.6 billion yen ($61.4 million) in the same period a year earlier. For the new fiscal year, Sony forecasts increases in music sales and operating income, based on a strong release schedule and restructuring.

Led by a loss in its main electronics business, Sony overall posted an 8.6% decrease in net income to 15.31 billion yen ($115 million), or 16.67 yen (13 cents) per diluted share. Sales rose 3.6% to 7.58 trillion yen ($56.98 billion).

Are you with the right ONE-STOP?

AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines amped and ambush!
- Electronic orders with our AMI disc and online with AMI
- Our Turn-Key Retail Website Solution

New Accounts Call:
800-635-9082
Fax: 954-340-7641
or visit us on the web at:
www.aent.com

2001 NARM AWARD WINNER aec ONE STOP GROUP LARGE DIVISION WHOLESALER OF THE YEAR

AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

Picture This™

by Jill Pesselnick

RENTALS BREAK RECORDS: According to the Video Software Dealers Assn., more DVDs were rented in first-quarter 2002 than in any quarter since the format's introduction into the market. VidTrac data shows that DVDs accounted for $633.7 million in rental revenue—an increase of 126% from first-quarter 2001 and up 39% from the previous record fourth-quarter 2001 (which generated $455.8 million). In comparison, VHS rentals in the first quarter generated $1.5 billion, a 22.3% decrease from first-quarter 2001.

In related news, the International Recording Media Assn. has released data stating that the number of DVDs replicated in North America will surpass the 1-billion level this year. It is the fastest time frame that a recording media format has moved from introduction to this level.

A JUNE EVENT: Home video collectors should circle June 25 on their calendars. This year's Academy Award winner for best picture, *A Beautiful Mind*, and fellow Oscar-anointed film *Gosford Park* will be available for purchase that day via Universal Studios Home Video.

A Beautiful Mind, starring best actor nominee **Russell Crowe** and best supporting actress winner **Jennifer Connelly**, will be released in a special Awards Edition on VHS ($14.95) and on a two-disc DVD ($22.95). The VHS will include the *Inside A Beautiful Mind* featurette with interviews from the cast, crew, and **John Forbes Nash Jr.**, the Nobel Prize-winning mathematician upon whose life the film is based. This feature will also be on the DVD, which will include segments on the partnership between producer **Brian Grazer** and best director winner **Ron Howard**, the development of Oscar-winner **Akiva Goldsman's** screenplay, and deleted scenes. DVD-ROM extras available through Universal's Total Axess program will provide extra footage and Academy Award-show clips.

The title will be supported by a multimillion dollar network, cable, and online advertising campaign. Theatrical-sized posters and point-of-purchase materials will be available to merchandisers nationwide, and radio scripts are available at universalhomevideo.com.

Radio, retail, and online components will also factor into the campaign for *Gosford Park*, Universal's first U.S. release and winner of the best original screenplay Oscar (**Julian Fellowes**), as well as nominee for best picture, best director (**Robert Altman**), and best supporting actress (for both **Helen Mirren** and **Maggie Smith**). The Collector's Edition DVD will be priced at $19.95, while the VHS will be available for rent. The DVD will feature director and screenwriter commentary, a "making of" featurette, deleted scenes, and cast and crew filmographies.

KORNBLAU

"The retailers we've talked to are excited about the idea of an event surrounding the Academy Awards," Universal Studios Home Video president **Craig Kornblau** says. "Between the two pictures, you've got a who's who of Hollywood and top British talent. They will be promoted to the magnitude [of] our biggest titles of the fourth quarter."

DISTRIBUTION DEALS: Effective immediately, product from Palm Pictures Home Entertainment—which encompasses Palm Pictures and Japanese animation label Manga Entertainment—will be distributed through WEA Home Video. (Palm was previously distributed by Ryko Distribution.) Manga GM **Mike Egan** says Palm's releases are likely to reach a larger audience because of WEA's name and extensive sales staff. Upcoming projects include the *anime* DVDs *Death and Rebirth* (July 30) and *The End of Evangelion* (Sept. 24), both part of the *Neon Genesis Evangelion* series.

Warner Vison Japan now has exclusive distribution rights for all Major League Baseball videos in Japan, after a deal signed with Q Video. All future league titles will contain English and Japanese dubbed tracks and subtitles.

STUFF: The Los Angeles-based DVD Entertainment Group has elected four new board members: New president **Robert Chapek** is president of Buena Vista Home Entertainment, Artisan Home Entertainment president of sales and marketing **Jeff Fink** has been named CFO, and Warner Home Video VP of DVD marketing **Michael Radiloff** and Warner Bros. Records senior VP of film and video marketing **John Beug** were each elected to directors.

'Ocean's 11' Release Set To Be Warner's Glittering Treasure

BY CATHERINE CELLA

LOS ANGELES—The $150 million Bellagio heist of *Ocean's 11* generated a theatrical take of more than $180 million. But it is the film's May 7 release on VHS ($22.98) and DVD ($26.98) from Warner Home Video that may be its biggest caper yet.

The project—starring George Clooney, Matt Damon, Andy Garcia, Brad Pitt, and Julia Roberts—will include a behind-the-scenes documentary on both formats, which are available in both the wide-screen and the full-frame version. The DVD also includes an HBO documentary on the film, a DVD-ROM challenge where players can become one of the *Ocean's 11* crew, and the original trailer.

Ocean's 11 director Steven Soderbergh provides a separate commentary on the DVD. "I have just one rule," Soderbergh says, "which is never to do commentary alone."

In this case, he shares the mike with screenwriter Ted Griffin. (Another commentary track features Pitt, Damon, and Garcia.) As Soderbergh and Griffin talk, they seem to surprise each other, which they may also do for fans of the film.

"I don't have a problem with de-mystifying the process of filmmaking," Soderbergh explains, "because at its core, as an art form, there is something mysterious about it that you can never uncover."

Also not uncovered on the DVD are deleted scenes, because there simply weren't enough to justify that particular feature. In fact, the final cut runs only a bit longer than what Soderbergh first submitted, because the script was tightly written.

"Plus, I shot it to go together in a certain way," Soderbergh recalls. "So it was kind of all-or-nothing—either it was going to work or it wasn't."

A CAN'T-MISS OPPORTUNITY

Warner Home Video head of U.S. marketing Mike Saksa is confident that *Ocean's 11* will work as a strong home video release, because "this is what we call a five-point title. You put these points in a model to forecast volume, pricing, and advertising, and it's through the roof."

Saksa says point one is the box office, which is the No. 1 criterion for many retailers in deciding how to merchandise a title and how many copies of it to buy. With a domestic box office of $183.4 million, *Ocean's 11* easily scores on this count.

Point two: The movie played well critically. "You look at the reviews, and you've got Ebert and Roeper giving it two thumbs up," Saksa notes, "but it also got the hip critics' reviews—in *Rolling Stone* and *Entertainment Weekly*—for the younger demographic."

The third point is the director, whom Saksa hails as "one of the biggest, hottest directors in the world." Soderbergh is still basking in the glow of Academy Award-winning projects *Traffic* (a multiple Oscar winner, including best director for Soderbergh and best supporting actor for Benicio Del Toro) and *Erin Brockovich* (best actress, for Roberts).

'Ocean's' Helmsman. Director Steven Soderbergh, pictured above, provides commentary for his movie *Ocean's 11*, due on VHS/DVD May 7. The $180 million-plus box-office hit stars George Clooney, Julia Roberts, Andy Garcia, Brad Pitt, and Matt Damon. Soderbergh is especially in demand after directing the Oscar-winning movies *Traffic* and *Erin Brockovich*.

UNSINKABLE STAR POWER

The cast will also go far toward attracting a range of consumers. "You're lucky if you get one star [in a title]," Saksa says. "The cumulative box office of this cast is $750 million. Normally, you'll have a leading man who will appeal to a single demographic. But with Clooney, Pitt, Damon, and Garcia, *Ocean's 11* has a wide range of appeal. And Julia Roberts has wide appeal too, among men and women."

The title's final strong point is its hard-to-classify genre. "This title transcends any particular genre," Saksa notes. "It's got action, thrills, romance, comedy—it's hard to pinpoint."

That's partly due to Soderbergh's penchant for stretching himself. "One way to do that is to try to make something that you haven't made before," the director says. "I mean, everything's been done before."

In the case of *Ocean's 11*, that's literally true, and yet creating a remake was not Soderbergh's greatest challenge. "The trick was to see if I could, in the midst of this $89 million movie, maintain the humor of a small-scale comedy," he says.

In a sense, Saksa disagrees. "I don't think there's anything small about this title," he says. Warner is thus going beyond just re-promoting the DVDs of the original 1960 film *Ocean's 11* (starring Frank Sinatra, Dean Martin, and Sammy Davis Jr.) and other Rat Pack films. A special sales program will include cast members' other titles—Roberts' *Conspiracy Theory*, *Something to Talk About*, *Michael Collins*, and *The Pelican Brief*; Pitt's *Seven*, *Interview With the Vampire*, *True Romance*, and *Sleepers*; and Clooney's *The Perfect Storm* and *Three Kings*.

Saksa also believes this title could be a boon to music retailers. Dave Alder—senior VP of product and marketing at Virgin Entertainment Group North America—agrees. "Steven Soderbergh titles perform really well in Virgin Megastores. We've got very high expectations for *Ocean's 11*. It's essential to our main promotional efforts in DVD."

Also in May is a "buy one, get half off the second" program at Virgin, which includes 600 titles. The campaign—designed to launch concurrently with *Ocean's 11*—goes across the board to include DVD, VHS, and soundtracks.

"So, if you wanted to buy a soundtrack and DVD, it would apply; or if you wanted to buy two DVDs, it would apply," Alder explains. "With 600 titles—including *Ocean's 11*—it's a huge cross-section."

Saksa sees all retailers benefiting from a spring surge in DVD software and hardware sales. Joining *Ocean's 11* in May are such titles as *Vanilla Sky* (Paramount), *Snow Dogs* (Buena Vista), and *Harry Potter and the Sorceror's Stone* (Warner Bros.), all of which should spur sales of DVD players. "You're going to see tremendous retail synergy between hardware sales and DVD titles," he predicts.

"The real challenge of marketing *Ocean's 11* was picking the right release date," Saksa concludes. "This was one of the biggest box-office movies of the fourth quarter, so we picked the first week in May. That's the kick off of the second season of video sell-through. And *Ocean's 11* is really going to kick it off."

MAY 11 2002

Billboard® TOP VHS SALES™

Compiled from a national sample of retail store and mail/phone reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 (4 Weeks At Number 1)				
1	2	4	**CINDERELLA II-DREAMS COME TRUE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Animated	2002	NR	26.99
2	1	4	**TRAINING DAY** WARNER HOME VIDEO 20510	Denzel Washington Ethan Hawke	2001	R	22.98
3	3	4	**THE HUNCHBACK OF NOTRE DAME II** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15888	Animated	2002	G	29.99
4	5	3	**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1000224	Reese Witherspoon	2001	PG-13	14.99
5	4		**THIRTEEN GHOSTS** WARNER HOME VIDEO 23803	Shannon Elizabeth Matthew Lillard	2001	R	22.98
6	1	21	**SHREK** DREAMWORKS HOME ENTERTAINMENT 83870	Mike Myers Eddie Murphy	2001	PG	24.99
7	6	6	**MOULIN ROUGE** FOXVIDEO 2000401	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
8	8	7	**SCOOBY-DOO AND THE RELUCTANT WEREWOLF** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1870	Scooby-Doo	2002	NR	14.95
9	7	12	**ATLANTIS: THE LOST EMPIRE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 20853	Animated	2001	PG	26.99
10	10	6	**SPONGE BUDDIES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 800159	Spongebob Squarepants	2002	NR	14.95
11	14	10	**PETER PAN (SPECIAL EDITION)** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23000	Animated	1953	G	24.99
12	12	4	**NAUTICAL NONSENSE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 80013	Spongebob Squarepants	2002	NR	12.95
13	14	5	**LARA CROFT: TOMB RAIDER** PARAMOUNT HOME ENTERTAINMENT 01803	Angelina Jolie	2000	PG-13	14.98
14	15	8	**BALTO II: WOLF QUEST** UNIVERSAL STUDIOS HOME VIDEO 80853	Animated	2001	NR	19.99
15	29	2	**THE MUMMY RETURNS** UNIVERSAL STUDIOS HOME VIDEO 80741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
16	18	4	**BABY BOY** COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
17	16	14	**DORA SAVES THE PRINCE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 800163	Dora The Explorer	2002	NR	12.95
18	13	4	**WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY** LYRICK STUDIOS 3510	The Wiggles	2002	NR	14.95
19	19	14	**THE PRINCESS DIARIES** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23030	Anne Hathaway Julie Andrews	2001	G	22.99
20	17	4	**TOM & JERRY: MAGIC RING** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 66884	Animated	2002	NR	14.95
21	24	5	**BOB THE BUILDER: BUSY BOB & SILLY SPUD** LYRICK STUDIOS 24107	Animated	2002	NR	14.99
22	20	4	**DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED)** FUNIMATION 338	Animated	2002	NR	14.95
23	23	4	**PLANET OF THE APES** FOXVIDEO 2002356	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
24	21	4	**O BROTHER, WHERE ART THOU?** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
25	28	11	**A KNIGHT'S TALE** COLUMBIA TRISTAR HOME VIDEO 08140	Heath Ledger	2001	PG-13	14.95
26	26	3	**BRIDGET JONES'S DIARY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24847	Renee Zellweger	2001	R	14.99
27	25	3	**DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED)** FUNIMATION 340	Animated	2002	NR	14.95
28			**ELMO'S WORLD: SPRINGTIME FUN** SONY WONDER/SONY MUSIC ENTERTAINMENT 54101	Sesame Street Muppets	2002	NR	12.99
29	32	24	**GLADIATOR** DREAMWORKS HOME ENTERTAINMENT 80026	Russell Crowe	2000	R	19.99
30	27	4	**AMERICA'S SWEETHEARTS** COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	2001	PG-13	14.95
31	33	7	**DORA THE EXPLORER: TO THE RESCUE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	Dora The Explorer	2001	NR	12.95
32			**BRING IT ON** UNIVERSAL STUDIOS HOME VIDEO 81173	Kirsten Dunst	2000	PG-13	14.98
33	31	23	**SAVE THE LAST DANCE** PARAMOUNT HOME ENTERTAINMENT 139813	Julia Stiles	2000	PG-13	14.95
34			**THE MUMMY** UNIVERSAL STUDIOS HOME VIDEO 80803	Brendan Fraser Rachel Weisz	1999	PG-13	14.99
35			**SCOOBY-DOO & THE CYBER CHASE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby-Doo	2001	NR	19.96
36	35	9	**EXIT WOUNDS** WARNER HOME VIDEO 21888	Steven Seagal DMX	2002	R	14.94
37			**SESAME STREET: KIDS' FAVORITE SONGS** SONY WONDER 51431	Sesame Street Muppets	2001	NR	9.98
38	30	12	**COYOTE UGLY** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
39	39	17	**PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
40			**DORA THE EXPLORER: WISH ON A STAR** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874573	Animated	2001	NR	12.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

MAY 11 2002

Billboard® TOP DVD SALES™

Compiled from a national sample of retail store and mail/phone reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)			
1	NEW	1	**BLACK KNIGHT** FOXVIDEO 2003888	Martin Lawrence	PG-13	26.98
2	NEW	1	**DOMESTIC DISTURBANCE** PARAMOUNT HOME ENTERTAINMENT 327724	John Travolta Vince Vaughn	PG-13	25.99
3	7	2	**SPY GAME (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21512	Robert Redford Brad Pitt	R	26.98
4	8	5	**TRAINING DAY** WARNER HOME VIDEO 21980	Denzel Washington Ethan Hawke	R	26.98
5	7	2	**THIRTEEN GHOSTS** WARNER HOME VIDEO 23303	Shannon Elizabeth Matthew Lillard	R	24.98
6	4	2	**SPY GAME (PAN & SCAN)** UNIVERSAL STUDIOS HOME VIDEO 21967	Robert Redford Brad Pitt	R	26.98
7	5	2	**SERENDIPITY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	25.99
8	7	3	**BANDITS** MGM HOME ENTERTAINMENT 1000231	Bruce Willis Billy Bob Thornton	PG-13	26.98
9	RE-ENTRY		**PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	25.99
10	5	2	**MULHOLLAND DRIVE** UNIVERSAL STUDIOS HOME VIDEO 21780	Naomi Watts Laura Elena-Harring	R	32.98
11	NEW	1	**THE MAN WHO WASN'T THERE** USA HOME ENTERTAINMENT 83319	Billy Bob Thornton	R	26.98
12	8	4	**K-PAX** UNIVERSAL STUDIOS HOME VIDEO 21800	Kevin Spacey Jeff Bridges	PG-13	26.98
13	9	3	**THE USUAL SUSPECTS** MGM HOME ENTERTAINMENT 1000222	Stephen Baldwin Kevin Spacey	R	24.98
14	10	2	**THE ONE** COLUMBIA TRISTAR HOME VIDEO 08030	Jet Li	PG-13	27.96
15	14	2	**SHREK (SPECIAL EDITION)** DREAMWORKS HOME ENTERTAINMENT 80012	Mike Myers Eddie Murphy	PG	26.99
16	14	5	**JAY AND SILENT BOB STRIKE BACK** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24001	Jason Mewes Kevin Smith	R	29.99
17	NEW	1	**PEARL HARBOR/ARMAGEDDON** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27229	Ben Affleck Bruce Willis	PG	29.99
18	NEW	1	**ULTIMATE FIGHTS** FLEXMIX INC./UNIVERSAL STUDIOS HOME VIDEO 21324	Various Artists	NR	19.98
19	12	2	**THE FAST AND THE FURIOUS** UNIVERSAL STUDIOS HOME VIDEO 21720	Paul Walker Vin Diesel	PG-13	26.98
20	15	2	**THE LAST CASTLE** DREAMWORKS HOME ENTERTAINMENT 80070	Robert Redford James Gandolfini	R	26.99
21	16	4	**JOY RIDE** FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
22	13	2	**IRON MONKEY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25132	Donnie Yen	PG-13	29.99
23	NEW	1	**PEARL HARBOR/REMEMBER THE TITANS** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27383	Ben Affleck Denzil Washington	PG	29.99
24	RE-ENTRY		**DIRTY DANCING** ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
25	NEW	1	**FATAL ATTRACTION (SPECIAL COLLECTOR'S EDITION)** PARAMOUNT HOME ENTERTAINMENT 17624	Michael Douglas Glenn Close	R	24.99

MAY 11 2002

Billboard® TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 (1 Week At Number 1)		
1	NEW	1	**DOMESTIC DISTURBANCE** PARAMOUNT HOME ENTERTAINMENT 327723	John Travolta Vince Vaughn	PG-13
2	1	2	**SPY GAME** UNIVERSAL STUDIOS HOME VIDEO 80148	Robert Redford Brad Pitt	R
3	RE-ENTRY		**BLACK KNIGHT** FOXVIDEO 2003888	Martin Lawrence	PG-13
4	3	2	**SERENDIPITY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13
5	2	5	**TRAINING DAY** WARNER HOME VIDEO 21902	Denzel Washington Ethan Hawke	R
6	4	3	**BANDITS** MGM HOME ENTERTAINMENT 1000234	Bruce Willis Billy Bob Thornton	PG-13
7	5	3	**THIRTEEN GHOSTS** WARNER HOME VIDEO 23803	Shannon Elizabeth Matthew Lillard	R
8	6	5	**RIDING IN CARS WITH BOYS** COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
9	7	4	**K-PAX** UNIVERSAL STUDIOS HOME VIDEO 80147	Kevin Spacey Jeff Bridges	PG-13
10	8	4	**OON'T SAY A WORO** FOXVIDEO 2003439	Michael Douglas	R
11	9	3	**JOY RIOE** FOXVIDEO 2003452	Steve Zahn Paul Walker	R
12	14	2	**HARDBALL** PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13
13	11	2	**THE LAST CASTLE** DREAMWORKS HOME ENTERTAINMENT 80070	Robert Redford James Gandolfini	R
14	10	2	**ZOOLANDER** PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13
15	13	4	**ORIGINAL SIN** MGM HOME ENTERTAINMENT 1001671	Antonio Banderas Angelina Jolie	R
16	12	3	**A.I. ARTIFICIAL INTELLIGENCE** DREAMWORKS HOME ENTERTAINMENT 81050	Haley Joel Osment Jude Law	PG-13
17	NEW	1	**THE DEEP END** FOXVIDEO 2003157	Tilda Swinton	R
18	15	4	**HEIST** WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R
19	16	14	**RAT RACE** PARAMOUNT HOME ENTERTAINMENT 330943	Amy Smart John Cleese	PG-13
20	NEW	1	**TEXAS RANGERS** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 4632	James Van Der Beek Dylan McDermott	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. All rights reserved.

Connect with the music industry's most important decision makers in Billboard Classified

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com
Your ad includes a listing on billboard.com
over 17 million page views a month
www.billboard.com

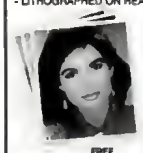
DUPLICATION/ REPLICATION

46 PRODUCTIONS
25 CDRs - $45.00 / 50 CDRs - $88.00
100 CDRs - $150.00 / 200 CDRs - $290.00
ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!
From CD or CDR master
Includes CDR jewel box
w/text printing on CD label
Add $35 for other digital master,
$55 for analog master
Orders must be prepaid. Shipping not included.
42 W 557 Hawk Circle, St. Charles, IL 60175
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at http://www.46p.com

NO FILMS NEEDED SAVE HUNDREDS
500 CDs = $ 969
1000 CDs = $1069
RETAIL READY CD PACKAGES
FROM YOUR DESIGN ON DISC
CALL FOR DETAILS
300 FULL COLOR 11x17 POSTERS
ONLY $99
with Your CD/DVD Package
OVER $500 OF EXTRAS WITH EVERY CD PACKAGE
THIRD WAVE MEDIA
WORLD CLASS DUALITY CD & DVD REPLICATION
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM
WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

PUBLICITY PHOTOS

PUBLICITY PRINTS
- LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER -



FREE Catalog & Samples

B&W 8x10's
500 - $80
1000 - $108
B&W POSTCARDS
500 - $65.00
Other sizes & color available
Prices Include Typesetting & Freight to Continental U.S.

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

STORE SUPPLIES

PLASTIC
DIVIDER CARDS
BLANK OR PRINTED
800-883-9104
ALL MAJOR CREDIT CARDS ACCEPTED

DUPLICATION/REPLICATION

****NEW LABEL SPECIAL****
FREE 1 DOZ T-SHIRTS OR WEB SITE WITH EVERY ORDER!
- 1000 Compact Disc 4/1, 4 panel, 3 color label $1385.00 Print Design & Free Web Site included
- 3000 Compact Disc 4/1, 4 panel, 3 color Label $2770.00 Print, Design, and Free Web Site or 1 Doz t-Shirts included
- 1000 Compact Disc From Zip Disc or film $1140.00 1/1 4 panel, 3 color label
- 1500 DVD Disc $4250.00 Full Color Pkg

V/MC • Rush Orders Possible "NATIONAL DISTRIBUTION AVAILABLE"
First Duplication • 4809 MacArthur Blvd • Suite B, Oakland, CA 94619
1-877-597-6395 • www.firstduplication.com

500 FREE COLOR POSTCARDS
WITH EVERY CD PACKAGE
1000 CDs $1199.00
Includes 4 panel color insert, packaging and tray cards
www.earthdisc.com 1-800-876-5950

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

300 CD PACKAGE: ~~$975~~ NEW PRICE! $775
INCLUDES: ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD* • 1-COLOR CD LABEL IMPRINTING* • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)

1000 CD PACKAGE: ~~$1349~~ NEW PRICE! $1099
INCLUDES: ORIGINATION • FULL COLOR 4 PAGE BOOKLET (INSIDE B&W) and 4 COLOR TRAY CARD* • 2-COLOR LABEL IMPRINTING* • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND
* from your print-ready film (in Rainbo's specs)
ASK FOR OUR FREE BROCHURE

Rainbo Records and Cassettes
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476
Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE DISC CORPORATION
1110 48th Ave. North - Nashville, TN 37209
1-800-874-4174
Digital Mastering Services - Digital Audio Duplication - Computer Graphics
SAME DAY SERVICE! (on short run CD & Cassette copies)
www.ntdc.com

CANADA

ACCESS CANADA TODAY
TOURING - CD SALES - PROMOTIONS
WWW.PLAYCANADALIVE.COM

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?
LOOK NO FURTHER! *BILLBOARD CLASSIFIED* IS THE HIRE AUTHORITY!
& NOW THE CLASSIFIED SECTION IS ON-LINE! WWW.BILLBOARD.COM
CALL: Jeff Serrette
@: 800-223-7524 for more info.

FOR SALE

Awesome Wholesale
1171 Atkinson Rd Vincennes, IN 47591
Tel# 812-726-5282
Digital Pocket Scale

1/10 Grams Accuracy
Shows weight in: Grams (g), Ounce (oz), Penny Weight (dwt), Troy Ounces (ozt)
Uses Include: Laboratory Scales, Office, Letter/Mail Scales, Mold Making, Diet Scales, Jewelry Scales, Weighing Precious Stones, Factory Use
$20

Metal Detectors

Detects: Coins, Relics, Jewelry, Gold, Silver, etc.....
Features include:
- Headphone jack
- Three-Tone Audio Discrimination
- Viewmeter and peloter
- Waterproof search coil
- Adjustable stem

GC-1006 Only $55.75 each
Call For Complete Catalog

HEAVY DUTY POSTER TUBES
- End Plugs & UPS Included
- Factory Direct
- 46 Sizes In Stock

ORDER ONLINE www.yazoomills.com
CALL TOLL FREE 1-800-342-5210
YAZOO MILLS, INC.

COMPUTER/ SOFTWARE

RecordTrak
Inventory Management For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-265-3440

The Computer and POS Solution for the Music & Video Industry
young SYSTEMS
(888)658-7100
•Chains •Independents •One-Stops
www.youngsystems.com

MUSIC MERCHANDISE

LED ZEPPELIN
WHOLESALE T-SHIRTS & INCENSE
LIQUID BLUE
800-962-3323 ☎ 401-333-6200

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.
For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

RECORDING STUDIOS

NASHVILLE
5-years old. 3-bed/3-bath
2400sq.ft. House/Recording studio,
separate studio entrance.
Money-making potential.
$235,000.
615-646-9278

WANTED TO BUY

TOP DOLLAR PAID FOR CD's, LP's DVD's & VHS COLLECTIONS, ESTATES LIQUIDATIONS, EXCESS INVENTORY PROMPT PURCHASE and PAYMENT ROCK, CLASSICAL, JAZZ, R&B etc.
PRINCETON RECORD EXCHANGE
20 S. Tulane St., Princeton
N.J. 08542, 609-921-0881
www.prex.com
WeBuyCDs&LPs@prex.com

AUCTIONS

Auction May 8 @ 11 AM
Sound Recording Studio
816 N Seward Av.,
Hollywood CA 90038
Otari Concept 1, Roland, Tascam, Digi Design, Korg, Alesis, Dolby, Sony, Teac, etc. + TVs, computers inc Mac G3, phone sys, leather sofas & more. More info & photos:
www.abamex.com
tel. 800-841-3364

For Billboard Classified Advertising Call Jeff Serrette at 646-654-4697

PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb

info@discmakers.com

DISC MAKERS

CONTRACTS!

- Artist Managers
- Record Companies
- Copyright Release
- Songwriters
- Producers
- Publishers
- Entertainers
- Artist Agents
- Weddings

On CD Save Thousands in Legal Fees! by SPIN

1 800 487-SPIN

www.SongwriterProducts.com

TALENT

Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information

Talent 2000

800-499-6396

PROFESSIONAL SERVICES

A BROADCASTERS' TRAINING COURSE!

How would you like to be a radio broadcaster?

Our graduates can earn more than **$300.00 per minute** just recording Ads! See us on-line at: **http://www.cirbroadcasting.com**

College of International Radio Broadcasting

03-0314, 2929 NW 73rd St.

Miami, FL 33147.

AUDITION FOR RECORDING CONTRACT

MUSIC PRODUCER WITH NATIONAL DISTRIBUTION IS ACCEPTING MATERIAL AND/OR NEW ACTS: CALL

310-860-5607

REAL ESTATE

Ray&WandaWithers

www.RayandWanda.com

Your Century 21 Agents

(626) 204-2612

You Know Music....

We Know Real Estate...

PUBLICATIONS

ENTERTAINMENT LAW REPORTER

For up-to-date, concise and readable coverage of legal developments in the entertainment industry – including cases, legislation, and government agency regulations of importance to those in the music, movie, broadcasting, theater, publishing, art, multimedia and sports businesses, read the Entertainment Law Reporter. 32 pages, published monthly. CD-ROM of 23 years back issues, full-text searchable, also available. For details and to subscribe, go to:

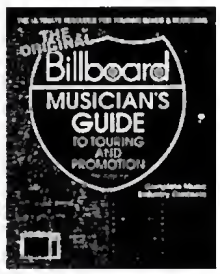
www.EntertainmentLawReporter.com

The Essential Tool for Today's Working Musician

THE 17TH EDITION OF THE

Musician's Guide to Touring and Promotion

A BILLBOARD PUBLICATION



Includes:

- ***City by city club directory***
- ***Tape/disc services***
- ***A&R directory***
- ***Music services directory***
- ***Music industry websites***
- ***And much more***

Only $15.95 – $18.95 overseas. (includes shipping)

Order by phone **800-407-6874** or on our website

www.musiciansguide.com

Mention code TGBB when ordering!

REAL ESTATE

Short term/Long term Corporate Housing with Free T-1 Lines

7 Fountains

Need it ? Just Ask!

Executive Satellite Offices for the entertainment industry!

http://www.7fountains.com - Fine tune your project or album in revived elegance of 1920's Hollywood courtyard living in an industry tailored "Smart Building" with free T-1 Hi Speed Internet, 1& 2 bedroom villas w/pvt offices. Our Corporate VIP Package offers premium amenities, including a variety of fine linens, small appliances, television with digital cable a Bose sound system, and other top-quality household items for your comfort and convenience.

***Sunset Strip in the heart of cosmopolitan West Hollywood!**

For Lease information and pricing contact Maria or Susan at (323)650-1177 or Cindy Gray at cindygray@mosscompany.com

Right Track Recording LLC

available 20,000 sq ft of developable space in mid-town historic building. excellent opportunity to partner/rent with top New York City music recording facility. Inquiries to: simon@rttrk.com

CONTEMPORARY LONDON LIVING

Spectacularly renovated 2 BR/2 bath flat overlooking Hyde Park. 1450 sq. ft. 14' ceilings, quadruple aspect. Moments from Heathrow Express, near West End. Solid oak and limestone floors, electronic lighting, new kitchen and shower rooms. £795,000. British pounds. **hydaparkgardens.com**

Looking for the perfect job?

BILLBOARD CLASSIFIED

REAL ESTATE

John Farrow:
Your Realtor to the Stars!
Call or Review online some fantastic properties at:
www.LagunaBeachHomes4U.com
E-mail me for more details or to set up a showing! JFarrow@HomesOC.com

RE/MAX
949.322.0932

WHERE DO LEGENDS RETIRE??

BRANSON MISSOURI, GATED COMMUNITY OVERLOOKING TABLE ROCK LAKE
--RETIRE-BUILD-INVEST
COME ON DOWN -- BE OUR GUEST

WWW.EMERALDPTE.COM

1-866-892-4412

TURNKEY OFFICE SUITE

Lower Fifth Ave. area NYC
Ideal for management company or small label.

212-366-6633

This historical-socety awarded house known as the SAMUEL NAVARRO house was designed and built by Lloyd Write, owned by actress Diane Keaton in the 1990's. Sits on the hills of Hollywood. The magical setting offers views of the canyon and the city. The living and dining rooms lead to a fabulous pool and terrace garden.

It has three separate private bedroom suites on three different levels. Fully furnished, it is available for a short-term lease. For more information please call Fiora Aston at 310-979-4170 or visit her web site at **www.fioraaston.com** for more photos and virtual tour

$12,000.00 per month

" Spectacular Bell Canyon Home"
154 Dapplegray Road $1,100,000

Private 24 hr. guard gated community. Tri-level Tudor Home with gourmet kitchen, spiral staircase and cathedral ceilings. 4 br plus 3.5 ba with his and hers master baths and closets.
Multi-level deck w/ pool and spa. Separate 3 room guest quarters. Approx. 5000 sq ft. Appx. 3.4 acres.
Views forever offered by: Vennie & Diane
(323) 731-4068 or (800)871-7002
(310) 737-1992
PresentedbyDianeNewberry-800.871.7002
REALTY EXECUTIVES WESTSIDE

POSH FLORIDA WATERFRONT ESTATE

for luxury living & impressive entertaining w/complete privacy. In lovely Vero Beach on 2 ac. Gated entry, A/V security sys, 5 min to Ocean & stores. 10,000 sq ft residence custom built in 1999. 7 BR's, 6 bths, elevator, movie theatre, gym, rehearsal spaces, balconies, fireplaces, large heated pool, garages. 800 ft of riverfront w/dock for 3 boats. 15 min to county airport (private planes) Ask $2.95 mil. Brochure $5.

Agent, 772-564-2740

Excellent investment or estate site.
127 acres within developing Atlanta, Georgia suburbs. Beautiful, private.
$6,500 per acre now. Much higher later.
Serious Investors----Cash Only

Respond by mail to:
Box 683, Billboard, 770 Broadway
New York, N.Y. 10003

OCEANFRONT LUXURY APTS.

Los Angeles/Venice
50-75% Less Than Hotels
weekly/monthly

Furnished/Full Kit/Parking/ Maid/Linen/DSL/TV/VCR/Cable/Stereo

www.venicesuites.com

888-829-7417

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE!

REAL ESTATE TO THE STARS

REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - West Coast Real Estate Manager

661-270-0798 - Fax: 323-525-2395

Billboard@musician.org 1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard Magazine

GREAT OPPORTUNITIES FOR A
SALES DIRECTOR AND (2) LABEL MANAGERS
KOCH Entertainment Distribution, the country's largest independent music distributor seeks to fill positions due to growth.

DIRECTOR OF SALES, CENTRAL REGION

To earn this key spot located in the Minneapolis/St. Paul area, you will need at least 5 years of record industry sales experience, be a proven, results-oriented manager and have familiarity with a wide range of music. Supervising a sales staff you will work with the marketing director and label managers to develop and implement creative marketing and promotional opportunities at major and independent accounts. Reporting directly to the VP Sales & Marketing, you will establish targets for new releases and assess and ensure progress towards departmental goals. Successful candidate will have proven ability to recognize, hire and train talented staff and develop and deepen account relationships. Only individuals having prior experience supervising a sales team need apply

(2) Label Managers 1-Urban 1-Pop/Rock

These positions in our marketing department are open due to promotion from within and the tremendous growth of our company. They require a minimum of 2 years record business experience as a Product/Label Manager and an extensive knowledge of US record retail. These diversified, exciting opportunities will make you a point person for working with our distributed labels to maximize sales on their releases. You will work with our sales staff, labels and accounts to develop and implement promotions, create marketing tools, sales plans and oversee inventory management. Both positions are based at our corporate office in the Roslyn area of Long Island

Benefits, opportunity, challenge, growth - we've got it all!
Please send resume and cover letter (which must indicate which position you are applying for) together with your salary requirements to:

KOCH ENTERTAINMENT
KOCH Entertainment Distribution
2 Tri-Harbor Court
Port Washington, NY 11050
Attn: Human Resources
Fax: (516) 484-1267 jobs@kochint.com

Director of Sales
Navarre Entertainment Media

Navarre Corporation, a leading independent distributor of music, DVD, and computer software, is seeking an experienced Sales Manager for our growing independent music and DVD division. This Minneapolis based position is responsible for overall direction and success of a large decentralized sales organization.

Candidates should possess:

- at least 8-10 years sales management experience in the MUSIC INDUSTRY
- strong established relationships with key retail accounts
- demonstrated strategic leadership and team building skills
- deep experience in developing and executing channel programs
- ability to juggle multiple projects and responsibilities
- highly honed interpersonal skills and flexibility
- creativity and enthusiasm
- proven problem solving abilities
- college degree preferred

If you are interested in a great opportunity for career growth and are willing to travel, send your resume in confidence to:

Navarre Corporation
Attn: Human Resources, 7400-49th Avenue N., New Hope, MN 55428
or fax 763-533-2156 or e-mail: sanderso@navarre.com

Accountant/Bookkeeper

Record label seeks accountant/bookkeeper with at least 2 years music industry experience to support the Finance Director. The right person will have royalties experience and will possess the ability to read and interpret contracts. He/she will be a self-starter with a proactive attitude.

Job duties will include:

- Accounts payable management + vendor correspondence
- Accounts receivable management + collections
- Daily management of financial controls
- Preparation of royalty statements (artist and publishing)
- Other ad hoc duties as required

Please submit your resume and cover letter stating salary requirements to:
darlene@kineticrecords.com

WANTED SALES REP FOR NEW BUDGET LINE OF DVD'S & VIDEOS
ALPHA VIDEOS
Attn: Steve Kaplan
610-649-7650/steve@oldies.com

LICENSING!!!!
Music, Celebrities, Clips etc.
You MUST have licensing experience and love it. We offer benefits, decent hours and salary.
Resume to: BZ/Rights & Permissions
212-924-2525

Slow & Steady Wins The Race To No. 1

These Days, Rock Hits Are Taking Longer To Peak And Burn

BY BRAM TEITELMAN
Airplay Monitor

NEW YORK—Jimmy Eat World's "The Middle," Nickelback's "Too Bad," and Default's "Wasting My Time" all reached No. 1 on the *Billboard* Mainstream and/or Modern Rock Tracks charts, but they took their time getting there—anywhere from 19 to 25 weeks from chart debut to summit, tying or breaking records for the longest climb to No. 1 in the process.

Many labels agree that the number of releases, coupled with the multitude of available entertainment choices, result in songs kicking in later. "There's a lot of music out there," Columbia senior VP of rock and alternative Jeff Sodikoff says. "At the same time, with the time spent listening being shorter now than it has ever been at radio, it takes longer for records to connect and register than it did a year or two ago, when there were less distractions and fewer records out there."

Extasy national promotion director (East Coast) William Marion agrees: "Consumers have so many other things bombarding them that they're not listening to the radio as much. They're not paying as much attention to the songs, and they're not as familiar with them, so things are taking longer to research."

Wind-up senior VP of promotion Shanna Fischer says, "There's a lot of music out right now. It's a very busy first and second quarter for labels, and I'm hearing from radio that records are taking longer to research. If they're not researching, they're not moving up, so it's taking them longer to research to a position where they're going to move up into those power rotations."

Epic VP of rock promotion Cheryl Valentine says, "Some people won't power your record until it gets research, even though they should. There are people who don't just use research as a tool—they use it as their Bible and guideline."

Marion says that "when good research comes back, it takes longer for songs to burn. If something's not burning, people aren't hearing it that often. They may be familiar with it, but they're not tired of it, because they must not be listening as much as they used to."

But it's not because it's taking hits by Linkin Park and Nickelback longer to test. Active WLZR (Lazer 103) Milwaukee PD Keith Hastings says, "If anything, I think that because of the multiformat spins and multimedia exposure, they tend to bust open a little quicker."

JUST WON'T BURN

PDs say it's both the quality of songs and listeners taking longer to hear the hits that keeps the songs on playlists. "Hit music finds a way," Hastings says. "Regardless of the amount of effort or lack thereof from the various marketing and promotion entities, if it's a hit, it will find its way to the consumer. Sometimes at radio we're smart and on top of it, and sometimes we're behind the times and have to wait for certain cues from our audience before we realize we're about to miss the boat . . . I also think that in today's 'give it to me now' world, we have [such] unrealistic expectations for success in everything that we do that we sometimes underestimate the amount of time that it will take something to sink in in this overcrowded media environment."

Active KRQC (the Dam) Omaha, Neb., PD Tim Sheridan says the glut of music makes it harder for him to move songs to heavy rotation. "There's so much product out there that you don't have a tendency to put it all in heavy rotation so quickly. Using P.O.D. as an example, 'Youth of the Nation' is testing well, and all of a sudden, they have a new single. I'm not ready yet."

SODIKOFF

Former WRQC Fort Myers, Fla., PD Kylee Brooks says, "Some songs just won't die. Listeners like these songs, and what more could you ask for as a station than to have quality songs in your power rotation that just won't burn or get negative scores? Often, labels are ready to move on to their next track before the radio stations see any deterioration of what they've got on the air."

Sodikoff thinks it's advantageous to have more than one track by an artist on a station. "You want to secure as much longevity for a single as you can, because it helps you to sell records and extends the overall life of the album," he says. "If you look at System of a Down, 'Chop Suey!' has been on the chart for over 35 weeks, and it's still not going away. It's working itself at this point because 'Toxicity' is a top five track. With two records on the chart, they're helping each other. They're helping brand the band, the name, and the sound."

Hastings says that with the amount of crossover now, it's in radio's best interest to keep a level of familiarity at his station. "I think that the crossover phenomenon that's going on right now—where a lot of this stuff is starting at active rock, then crossing over to modern and crossing to top 40 and even crossing to adult top 40—mandates that active rock hang on to this stuff a little longer than perhaps we would have a year ago. We're not about to put down an artist like Creed or Puddle of Mudd just because the top 40 station can't find anything to play."

Sheridan believes that new listeners are affecting his research scores. "We played the shit out of Deftones' 'Change [In the House of Flies],' and it tested well as a current. And now that it's in the library, it still tested really unfamiliar," he says. "It's taking longer for people to know who bands are. Somebody called up last week and asked, 'What song is this?' and it was Linkin Park. I think we're getting more listeners that are tuning in to the station for the first time after hearing us play Nickelback and Linkin Park and Puddle of Mudd. Listeners will turn on a station and hear Hoobastank and like it, then hear Nickelback and Linkin Park in between the Rob Zombie they might not dig. It just seems like it takes longer."

Label execs have mixed reactions when asked if they are working songs any longer than they did several years ago. Marion says, "It's absolutely taking a lot longer, and we're working them a lot longer. But my perspective might be skewed, coming from an artist-development-driven independent label. We simply put out fewer records. As the cost of doing business continues to increase, I think you'll see that more often, where people are putting out fewer releases."

Sodikoff sees it not as working fewer songs but choosing to "work a lot of records for as long as we possibly can. We worked Pete Yorn for over a year, the same with John Mayer. It's about commitment—it's not about how the song's doing at radio—it's about the label's commitment to the record and how long we can persevere."

Waiting for research to kick in requires patience from labels. "I try to be understanding, but the record companies' goals differ from that of the radio stations," Valentine says. "Radio wants records that work and wants to keep playing them until they no longer work. Record companies want to see their singles impact sales."

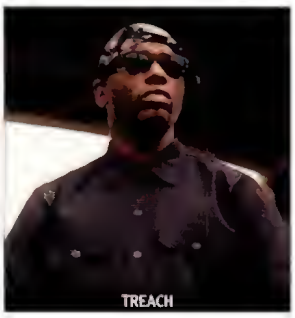
Marion says, "You have to be more patient, and it forces you to micromarket more and start focusing on what we used to do, which is to get a song in a particular market and put all your efforts into making it hit in that market, knowing that another market may not get to it for 10 weeks. [Modern] KROQ [Los Angeles] came in on our record recently, which was week 13. Obviously, we've been working them the whole time, but we've had to continue to focus our efforts in places like Boston to make the song a hit. The product flow and the fact that the songs are staying on the charts for so long makes me have to sit back and wait for space."

PROGRAMMING

Music & Showbiz™

by Carla Hay

TREACH-ING THE LIMITS: Naughty by Nature lead rapper **Treach** is a busy man. Not only is he promoting the act's current TVT album, *iicons* (*Billboard*, April 27), but he is also featured in no less than six movies due for release this year. Those films are *Love and a Bullet*, *Face*,



the direct-to-video documentary *Tupac Shakur: Thug Angel*, *Empire*, *Book of Love*, and the HBO film *Conviction*.

"When I'm working, that's my stress relief," Treach says. "I love movies and music. When I finish a song, it's like giving birth. I try to listen to it [objectively], like it's something I don't know. With movies, the character I play is someone I don't know, but I have to breathe life into it."

In addition to his recording career, Treach has been a principal executive at his production/management company, Illtown. He remarks that as an up-and-coming actor, "you have to take what you can get. I'm using my acting career as a stepping stone so that once I become a big enough name in Hollywood, I'll do the roles I want to play. I've got enough time to rest when I'm dead," he says with a laugh.

IN BRIEF: **David Bowie** will be the subject of a historical retrospective, *David Bowie: Sound + Vision*, to be presented June 7-Sept. 15 by the Museum of Television and Radio in New York and Los Angeles. The retrospective—which covers Bowie's career from 1964 to the present—will feature rarely seen Bowie performances, outtakes, documentaries, interviews, and more than 50 music videos.

Will Smith, **Britney Spears**, **DMX**, the late **Aaliyah**, and **Mandy Moore** are the music artists-turned-actors who have received nominations for this year's MTV Movie Awards. Acclaimed musical *Moulin Rouge* received four nominations. The awards show will be taped June 1 at the Shrine Auditorium in L.A., and MTV premieres the show at 9 p.m. EDT June 6. A complete list of nominees can be found at mtv.com.

Beyoncé Knowles of **Destiny's Child** has landed a co-starring role in the MTV Films/Paramount Pictures feature *The Fighting Temptations*. She is cast as a choir singer who becomes the love interest of a hip-hop producer, played by **Cuba Gooding Jr.** Knowles makes her big-screen debut in the New Line Cinema film *Austin Powers in Goldmember*, which hits theaters in July.

L.A. production company news: Original Film has named **Heidi Wahl** director's rep . . . RAW Independent has named **Kris Toledo-Foster** executive producer of its music-video division, which has signed directors **Steve Carr**, **Cameron Casey**, and **Aaron Courseault** . . . 1171 Production Group has relaunched with a new roster of directors, including **Abdul Malik Abbott**, **Doug Pray**, **Cousin Mike**, **Karl Slater**, **Kurt & Mike**, and **StarMaiden**.

NEWSLINE...

Paul Allen has resigned as executive director of Country Radio Broadcasters, effective Aug. 18. He has accepted a teaching position at Middle Tennessee State University and plans to pursue a doctorate degree . . . Atlanta-based Cox Radio has reported a first-quarter 2002 net loss of $6.6 million (7 cents per share), largely because of a $13.9 million charge from goodwill accounting changes . . . Radio group Millennium has appointed Jim Donahoe acting CEO . . . Clear Channel Radio has promoted Morgan Bohannon to market manager for the company's cluster in Greensboro, N.C. He was previously director of sales for the cluster.
Compiled by Carla Hay.

MAY 11 2002 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending APRIL 28, 2002

BET
Continuous programming
1234 W Street, NE, Washington, D.C. 20018

1. YING YANG TWINS, SAY I YI YI
2. B2K, GOTS TA BE
3. NAS, ONE MIC
4. BRANDY, FULL MOON
5. LIL BOW WOW, TAKE YA HOME
6. AALIYAH, MORE THAN A WOMAN
7. ALICIA KEYS, HOW COME YOU DON'T CALL ME
8. BIG TYMERS, STILL FLY
9. BUSTA RHYMES, PASS THE COURVOISIER PART II
10. P. DIDDY , I NEED A GIRL (PART ONE)
11. ASHANTI, FOOLISH
12. ISYSS, DAY II NIGHT
13. FAITH EVANS, I LOVE YOU
14. JA RULE, DOWN A** B**CH
15. MUSIQ, HALFCRAZY
16. REMY SHAND, TAKE A MESSAGE
17. JAHEIM, ANYTHING
18. AVANT, MAKIN GOOD LOVE
19. JAY-Z, SONG CRY
20. RAPHAEL SAADIQ, BE HERE
21. TRUTH HURTS, ADDICTIVE
22. JOE, WHAT IF A WOMAN
23. NAPPY ROOTS, AWNAW
24. LUDACRIS, SATURDAY (OOOH! OOOH!)
25. MARY J. BLIGE, RAINY DAYZ
26. CAM'RON, OH SOY
27. TWEET, OOPS, OH MY
28. CEE-LO, CLOSET FREAK
29. USHER, U DON'T HAVE TO CALL
30. G-DEP, SPECIAL DELIVERY
31. MAXWELL, THIS WOMAN'S WORK
32. FAT JOE, WHAT'S LUV
33. ANGIE STONE, WISH I DIDN'T MISS YOU
34. JAGGED EDGE, I GOT IT
35. ROB JACKSON, BOOM SOOM BOOM
36. LATHUN, FORTUNATE
37. RAPHAEL SAADIQ, BE HERE
38. NO GOOD, BALLIN' BOY
39. CRIMEWAVE, THINK BIG
40. BRIAN MCKNIGHT, WHAT'S IT GONNA BE

NEW ONS
EMINEM, WITHOUT ME
MARIO, JUST A FRIEND 2002
LOVAHER, HOW IT'S GONNA BE
LIL' ROMEO, 2 WAY
JAZ-O & IMMOBILARIE, LET'S GO!! DO
B RICH, WHOA NOW

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. TOBY KEITH, MY LIST
2. BRAD PAISLEY, I'M GONNA MISS HER
3. CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
4. ALAN JACKSON, DRIVE (FOR DADDY GENE)
5. RASCAL FLATTS, I'M MOVIN' ON
6. TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
7. WILLIE NELSON, MENDOCINO COUNTY LINE
8. KENNY CHESNEY, YOUNG
9. JOANNA JANET, SINCE I'VE SEEN YOU LAST
10. ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
11. TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
12. BROOKS & DUNN, MY HEART IS LOST TO YOU
13. JAMIE O'NEAL, FRANTIC
14. MARTINA MCBRIDE, BLESSED
15. TRACE ADKINS, HELP ME UNDERSTAND
16. LONESTAR, NOT A DAY GOES BY
17. TIM MCGRAW, THE COWBOY IN ME
18. TRACE ADKINS, I'M TRYIN'
19. EMERSON DRIVE, I SHOULD BE SLEEPING
20. REBA MCENTIRE, SWEET MUSIC MAN
21. MONTGOMERY GENTRY, COLD ONE COMIN' ON
22. JO DEE MESSINA, BRING ON THE RAIN
23. GARY ALLAN, THE ONE
24. ALISON KRAUSS, THE LUCKY ONE
25. NICKEL CREEK, THE LIGHTHOUSE'S TALE
26. CYNDI THOMSON, WHAT I REALLY MEANT TO SAY
27. BROOKS & DUNN, ONLY IN AMERICA
28. CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
29. SARA EVANS, I COULD NOT ASK FOR MORE
30. TRICK PONY, JUST WHAT I DO
31. GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN
32. THE BOBBY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
33. DARRYL WORLEY, I MISS MY FRIEND
34. TIM MCGRAW, ANGEL BOY
35. PAT GREEN, THREE DAYS
36. DIAMOND RIO, ONE MORE DAY
37. STEVE HOLY, GOOD MORNING BEAUTIFUL
38. GARY ALLAN, RIGHT WHERE I NEED TO BE
39. TOBY KEITH, I WANNA TALK ABOUT ME
40. GARTH BROOKS, WRAPPED UP IN YOU

NEW ONS
KENNY CHESNEY, THE BIG STORY
STEVE AZAR, I DON'T HAVE TO BE ME ('TIL MONDAY)

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. SHAKIRA, UNDERNEATH YOUR CLOTHES
2. NO DOUBT, HELLA GOOD
3. P. DIDDY, I NEED A GIRL (PART ONE)
4. PINK, DON'T LET ME GET ME
5. NAS, ONE MIC
6. BUSTA RHYMES, PASS THE COURVOISIER PART II
7. UNWRITTEN LAW, SEEIN' RED
8. MOBY, WE ARE ALL MADE OF STARS
9. MICHELLE BRANCH, ALL YOU WANTED
10. VANESSA CARLTON, A THOUSAND MILES
11. SUM 41, WHAT WE'RE ALL ABOUT
12. LINKIN PARK, POINTS OF AUTHORITY
13. ANGIE STONE, WISH I DIDN'T MISS YOU
14. MARY J. BLIGE, RAINY DAYZ
15. PUDDLE OF MUDD, DRIFT & DIE
16. BRANDY, FULL MOON
17. TWEET, OOPS, OH MY
18. LUDACRIS, SATURDAY (OOOH! OOOH!)
19. USHER, U DON'T HAVE TO CALL
20. MUSIQ, HALFCRAZY
21. GOO GOO DOLLS, HERE IS GONE
22. FAT JOE, WHAT'S LUV
23. ALICIA KEYS, HOW COME YOU DON'T CALL ME
24. ASHANTI, FOOLISH
25. ANDREW W.K., PARTY HARD
26. BRITNEY SPEARS, OVERPROTECTED
27. B2K, UH HUH
28. HOOBASTANK, RUNNING AWAY
29. TRUTH HURTS, ADDICTIVE
30. INCUBUS, WARNING
31. PAUL MCCARTNEY, LONELY ROAD
32. AVANT, MAKIN GOOD LOVE
33. LIL BOW WOW, TAKE YA HOME
34. N.E.R.D., ROCK STAR-POSER
35. JOHN MAYER, NO SUCH THING
36. ALIEN ANT FARM, ATTITUDE
37. TLC, WATERFALLS
38. JAY-Z, SONG CRY
39. NAPPY ROOTS, AWNAW
40. DASHBOARD CONFESSIONAL, SCREAMS OF PASSION

NEW ONS
P.O.D., BOOM
KORN, HERE TO STAY
EMINEM, WITHOUT ME
WEEZER, DOPE NOSE

1 VH1 MUSIC FIRST
Continuous programming
1515 Broadway, New York, NY 10036

1. PUDDLE OF MUDD, BLURRY
2. NO DOUBT, HELLA GOOD
3. PINK, DON'T LET ME GET ME
4. SHAKIRA, UNDERNEATH YOUR CLOTHES
5. JOHN MAYER, NO SUCH THING
6. MOBY, WE ARE ALL MADE OF STARS
7. SHERYL CROW, SOAK UP THE SUN
8. GOO GOO DOLLS, HERE IS GONE
9. CELINE DION, A NEW DAY HAS COME
10. JIMMY EAT WORLD, THE MIDDLE
11. NICKELBACK, TOO BAD
12. VANESSA CARLTON, A THOUSAND MILES
13. LENNY KRAVITZ, STILLNESS OF HEART
14. MICHELLE BRANCH, ALL YOU WANTED
15. MARY J. BLIGE, RAINY DAYZ
16. JEWEL, BREAK ME
17. FIVE FOR FIGHTING, EASY TONIGHT
18. PAUL MCCARTNEY, LONELY ROAD
19. CHER, SONG FOR THE LONELY
20. DEFAULT, WASTING MY TIME
21. TRAIN, SHE'S ON FIRE
22. ENRIQUE IGLESIAS, ESCAPE
23. CHAD KROEGER, HERO
24. ALICIA KEYS, HOW COME YOU DON'T CALL ME
25. COURSE OF NATURE, CAUGHT IN THE SUN
26. BRANDY, FULL MOON
27. MAXWELL, THIS WOMAN'S WORK
28. CREED, MY SACRIFICE
29. TOMMY LEE, HOLD ME DOWN
30. RES, THEY SAY VISION
31. DAVE MATTHEWS BAND, EVERYDAY
32. TLC, CREEP
33. ZERO 7, DESTINY
34. KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
35. ALANIS MORISSETTE, HANDS CLEAN
36. TLC, WATERFALLS
37. TLC, UNPRETTY
38. MADONNA, MUSIC
39. USHER, U DON'T HAVE TO CALL
40. P.O.D., YOUTH OF THE NATION

NEW ONS
BADLY DRAWN BOY, SOMETHING TO TALK ABOUT
THE CALLING, ADRIENNE
THE CORRS, WHEN THE STARS GO BLUE
TENACIOUS D, TRIBUTE

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 11, 2002

mtv usa
mtvhmmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

CHAD BROEGER, HERO (NEW)
SUM 41, WHAT WE'RE ALL ABOUT (NEW)
THE HIVES, HATE TO SAY I TOLD YOU SO (NEW)
ZERO 7, DESTINY (NEW)

[OVEN FRESH]

DB BOULEVARD, POINT OF VIEW
EARSHOT, GET AWAY
DOVES, THERE GOD'S THE FEAR
WEEZER, DOPE NOSE
TOMMY LEE, HOLD ME DOWN
GOLDFINGER, OPEN YOUR EYES
ED HARCOURT, APPLE OF MY EYE
ALICIA KEYS, HOW COME YOU DON'T CALL ME
BIG MOE, PURPLE STUFF
THE CRANBERRIES, THIS IS THE DAY

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

NEW

STYLES, THE LIFE
TENACIOUS D, TRIBUTE
WEEZER, DOPE NOSE
KORN, HERE TO STAY
EMINEM, WITHOUT ME
ALICIA KEYS, HOW COME YOU DON'T CALL ME
CHAD KROEGER, HERO
TOOL, PARABOLA
PUDDLE OF MUDD, DRIFT & DIE
P.O.D., BOOM

MTV EUROPE
Continuous programming
Hawley Crescent, London NW1 8TT

GEORGE MICHAEL, FREEEK
ALI G & SHAGGY, ME JULIE
MOBY, WE ARE ALL MADE OF STARS
CURTIS, WORLDWIDE
SHAKIRA, WHENEVER, WHEREVER
JENNIFER LOPEZ, AIN'T IT FUNNY
SHERYL CROW, SOAK UP THE SUN
FAITHLESS, ONE STEP TOO FAR
DESTINY'S CHILD, NASTY GIRL
JA RULE, ALWAYS ON TIME
OASIS, THE HINDU TIMES
ANASTACIA, ONE DAY IN YOUR LIFE
ENRIQUE IGLESIAS, ESCAPE
P.O.D., YOUTH OF THE NATION
ALANIS MORISSETTE, HANDS CLEAN
LIROY & ICE T, THE WORLD IS A GHETTO
NATALIE IMBRUGLIA, WRONG IMPRESSION
BEVERLY KNIGHT, SHOULD WOULDA COULDA
MISSY "MISDEMEANOR" ELLIOTT, 4 MY PEOPLE
THE DANDY WARHOLS, BOHEMIAN LIKE YOU

GAC GREAT AMERICAN COUNTRY
Continuous programming
5555 E. Mineral Ave., Englewood, CO 80112

RASCAL FLATTS, I'M MOVIN' ON
ALAN JACKSON, DRIVE (FOR DADDY GENE)
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
KENNY CHESNEY, YOUNG
TOBY KEITH, MY LIST
CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
MARTINA MCBRIDE, BLESSED
TRICK PONY, JUST WHAT I DO
CHELY WRIGHT, JEZEBEL
WILLIE NELSON, MENDOCINO COUNTY LINE
KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
TRACE ADKINS, HELP ME UNDERSTAND
DARRYL WORLEY, I MISS MY FRIEND
ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
EMERSON DRIVE, I SHOULD BE SLEEPING
BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)
MARK CHESNUTT, SHE WAS
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO

much MUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

BY DIVINE RIGHT, SOUL EXPLOSION (NEW)
P.O.D., BOOM (NEW)
PUDDLE OF MUDD, DRIFT & DIE (NEW)
PINK, DON'T LET ME GET ME
REMY SHAND, TAKE A MESSAGE
GLENN LEWIS, DON'T YOU FORGET IT
USHER, U DON'T HAVE TO CALL
JENNIFER LOPEZ, AIN'T IT FUNNY
CHOCLAIR, LIGHT IT UP
SHAKIRA, UNDERNEATH YOUR CLOTHES
SWOLLEN MEMBERS, BRING IT HOME
FAT JOE, WHAT'S LUV
K-OS, HEAVEN ONLY KNOWS
MOBY, WE ARE ALL MADE OF STARS
EDWIN & THE PRESSURE, SUPERMONEY
ENRIQUE IGLESIAS, ESCAPE
ASHANTI, FOOLISH
MARY J. BLIGE, RAINY DAYZ
THE GOO GOO DOLLS, HERE IS GONE
AVRIL LAVIGNE, COMPLICATED

JBTV
Three hours weekly
218 W Ohio, Chicago, IL 60610

THE AVALANCHES, FRONTIER PSYCHIATRIST
COLD, GONE AWAY
PUDDLE OF MUDD, DRIFT & DIE
KORN, HERE TO STAY
OFFAULT, DENY
GIANT LEAP, BRAIDED HAIR
FACE TO FACE, THE NEW WAY
BOX CAR RACER, I FEEL SO
BADLY DRAWN BOY, SILENT SIGH
MILLENCOLLIN, KEMP
INCUBUS, WARNING
ABANDONED POOLS, THE REMEDY
SUM 41, WHAT WE'RE ALL ABOUT

Power Play Music Video Television
8 hours weekly
223-225 Washington St, Newark, NJ 07102

MOBB DEEP, GET AWAY
MOTH, HEARING THINGS
TRIK TURNER, FRIENDS & FAMILY
MICK JAGGER, VISIONS OF PARADISE
LISA LOEB, SOMEONE YOU SHOULD KNOW
PUDDLE OF MUDD, DRIFT & DIE
INCUBUS, WARNING
THE CALLING, ADRIENNE
JAGGED EDGE, I GOT IT 2
ALICIA KEYS, HOW COME YOU DON'T CALL ME
P. DIDDY, I NEED A GIRL (PART ONE)
RAY STEVENS, OSAMA YO MAMA
SUM 41, WHAT WE'RE ALL ABOUT
ROBERT BRADLEY'S BLACKWATER SURPRISE, TRAIN
KASEY CHAMBERS, NOT PRETTY ENOUGH
DOGWOOD, BUILDING A BETTER ME
BIG MOE, PURPLE STUFF
MARY J. BLIGE, NO MORE DRAMA
DIRTY SOUTH, NOTHIN' TO A SOSS
GUARASHI, STICK 'EM UP

PLUG.IN
THE FUTURE OF MUSIC.

The 7th Annual Jupiter Music Forum
July 8-9, 2002 • New York, NY

Record labels, retailers, subscription services, electronics makers and media... are you ready to face the music? Bring your opinions and your open mind to Plug.In, the forum at the heart of the music industry mix.

Consumer appetite for online music grows steadily – but the industry as a whole is ailing.

> Will music sellers and labels find an antidote to free file sharing?

> How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?

> Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?

> What role will home networking play to catalyze digital distribution and portability?

In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

TO REGISTER OR FOR A COMPLETE AGENDA:
> web: www.jmm.com/plugin > tel: 1-800-488-4345 x6424
> e-mail: eventsreg@jmm.com

Produced by: Jupiter Media Metrix

In Association with: Billboard, dcn digital club network

Sponsors: listen.com, DUOCASH, PORTAL, loudeye, musicmatch, roxio, beatgreets.com free music greetings

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

PERSONAL BEST: Record labels live to pledge their intention to take this or that artist "to the next level." With **Kenny Chesney** storming to No. 1 on The Billboard 200 on an opening sum that is more than double his best-ever sales week, RCA Label Group makes good on that promise.

Chesney, whose previous high was 103,000 units for *Greatest Hits* during Christmas week 2000, piles through 235,000 copies of his new *No Shoes, No Shirt, No Problems*. It's his second No. 1 on Top Country Albums. His *Hits* also crowned the country list and had represented his previous Billboard 200 peak, when it entered the big chart at No. 13.

Following the reigns of the *O Brother, Where Art Thou?* soundtrack and Chesney's labelmate **Alan Jackson**, *No Shoes* is the third country album this year to reach No. 1 on The Billboard 200. This marks Nashville's biggest yield since 1999, when **Tim McGraw**, **Dixie Chicks**, and **Faith Hill** all hit the summit.

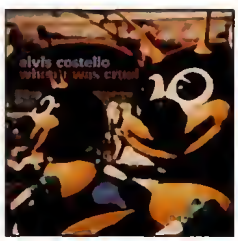
While Jackson's first No. 1 on The Billboard 200 was driven by the connection the public felt with his Sept. 11 ode, "Where Were You (When the World Stopped Turning)," Chesney's ascent is simply a good, old-fashioned tale of artist development, scored in the same year when his concert profile graduates from opening act to headliner. He has charted three songs thus far from this album on Hot Country Singles & Tracks, located this issue at Nos. 4, 49, and 60. The first of those, "Young," peaked at No. 2. He has had four No. 1s on that list, dating back to 1997's "She's Got It All."

HALF-STAFF: With no album since 1999, there simply was not enough **TLC** stock in the pipeline for the news of **Lisa "Left Eye" Lopes'** death to make a dent on Top Pop Catalog Albums. Although it was under the radar, each of the trio's three sets saw significant increases, with the largest belonging to 1994's *CrazySexyCool*. At 3,000-plus, it sold almost 10 times more than it did in the prior week.

Arista ordered replenishments for all three albums by Friday, April 26, and BMG's plants worked overtime that weekend to meet the demand. With *CrazySexyCool* certified by the Recording Industry Assn. of America at 11-times platinum, 1999's *Fanmail* at six-times platinum, and *Oooooooohhh... On the TLC Tip* at four-times platinum, TLC is the best-selling girl group of all time. Given the act's popularity and the scope of coverage on Lopes' passing, it would not be a surprise to see all three on next issue's catalog chart.

FRESH STARTS: While London-based labels wring their hands about the absence of U.K. artists on The Billboard Hot 100 (see story, page 1), one British vet displays considerable popularity in the U.S. **Elvis Costello's** first Island Def Jam album enters The Billboard 200 at No. 20 (39,000 units). It's his best showing on the big chart since 1980, when *Get Happy!!* peaked at No. 11.

The very American **Wilco** also finds higher chart terrain at a new label home, as its Nonesuch debut enters at a career-high No. 13 (55,500 units). The title, which had originally been scheduled for release on Reprise (*Billboard*, April 6), far exceeds the chart fortunes of four previous albums (including two done with **Billy Bragg**). The band's first album, 1996's *Being There*, marked its previous peak when it entered at No. 73.



Costello and Wilco benefited from a wealth of press, with *Rolling Stone* and *The New York Times* prominent among both acts' clippings. Costello had a turn on *Late Night With David Letterman*, while Wilco got a release-date profile at NPR's *All Things Considered*. Both acts were also bolstered by a rush of Internet activity.

NEW CLOTHES: Special editions bring chart honors to a pair of Columbia albums, as **System of a Down** rallies the Greatest Gainer on The Billboard 200 (30-14, up 66.5%), while **Pete Yorn** vaults 12-1 on Heatseekers (187-111 on the big chart, up 74%). The limited-edition Down album is packaged with a bonus DVD, while the amended Yorn bundles a disc with a new mix of "Strange Condition," four Yorn videos, and covers from **the Smiths**, **Bruce Springsteen**, **Iggy Pop**, and **David Bowie**.

Top Pop Catalog Albums greets Rhino's completists' box of **the Band's** legendary swan song *The Last Waltz*—roughly double the length of the original version—which peaked at No. 16 on The Billboard 200 in 1978. By eerie coincidence, No. 16 is also where this one starts on the catalog list, marking the first appearance by any Band title on this chart.

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

FOOLED AGAIN: As predicted last issue, **Ashanti's** "Foolish" sets The Billboard Hot 100 audience mark, inching up to 150.5 million listeners. That figure surpasses the audience total of 149.9 million accumulated by **Usher's** "U Got It Bad" in the Jan. 19 issue. "Foolish" now holds the audience record on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart, as it grabbed the R&B crown in the April 6 issue with 66.5 million listeners, extending the mark to 73.8 million two weeks later. "Foolish" is now in its fourth week atop the Hot 100 and its seventh week at No. 1 on the R&B/Hip-Hop chart.

RED ROCKS: Unwritten Law scores its first Modern Rock Tracks No. 1 with its second chart hit, "Seein' Red." The band's previous charting title, "Cailin," peaked at No. 28 in September 1999. "Seein' Red" is the first song to reach the top of the Modern chart without simultaneously appearing on Mainstream Rock Tracks since **Sum 41's** "Fat Lip" last August. "Lip" never did make it onto the Mainstream chart, and it does not look like "Red" will make it there, either. With only 132 detections from 15 of the 102 reporting Mainstream Rock stations, it is 175 plays away from the No. 40 song, **Familiar 48's** "The Question."

EM, TOO: For the second consecutive week, a multi-million selling hip-hop artist places the Hot Shot Debut title on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart with the first release from a forthcoming album. Following the lead of **Nelly's** "Hot In Herre" is **Eminem** with "Without Me," from the scheduled June 4 release *The Eminem Show*. "Without" enters the Hot 100 at No. 44 and Hot R&B/Hip-Hop Singles & Tracks at No. 53.

THE WEEKEND: Steve Azar becomes the fourth artist in our current chart year to score his first top five hit on Hot Country Singles & Tracks, as "I Don't Have to Be Me ('Til Monday)" moves 7-5 and swipes the chart's second-biggest gain (up 459 detections). Only **Brooks & Dunn's** "My Heart Is Lost to You" at No. 26 had a bigger increase, surpassing Azar's gain by five spins.

The list of top five rookies Azar joins on the chart includes **Steve Holy's** "Good Morning Beautiful" (No. 19), **Chris Cagle's** "I Breathe In, I Breathe Out" (No. 14), and **Tommy Shane Steiner's** "What If She's an Angel" (No. 3). Holy and Cagle's titles each rose to No. 1 on this chart, and Steiner's single is still in contention, up 139 plays.

Topping Hot Country Singles & Tracks for a fourth consecutive week is **Toby Keith's** "My List," which bullets with an increase of 62 detections. Although the statuesque Oklahoman is best-known for his uptempo "attitude" fare, he's forged a stellar set of stats with ballads and medium-tempo singles. Of those slower songs, Keith's month-long reign at No. 1 with "List" is his longest to date, outdone only by his feisty "How Do You Like Me Now?!" and "I Wanna Talk About Me," which each claimed five weeks.

WITHOUT COMPLICATIONS: Singer/songwriter **Carolyn Dawn Johnson** places two songs on the Hot 100, debuting at No. 71 with her current No. 12 country track, "I Don't Want You to Go," and re-entering at No. 96 with "Complicated," her former top five country hit. "Complicated" re-enters as a result of its current popularity at Adult Contemporary radio (it ranks No. 17 on that chart), where it was serviced under the title of "So Complicated" to differentiate between Johnson's track and a similarly titled song currently being played at the format.

In order to maintain consistency on the Hot 100, we will continue to chart the title under its original "Complicated" title, also taking into account that its Hot 100 point total includes recurrent Country airplay. "Complicated" peaked at No. 59 last September and dropped off the Hot 100 in December.

CAR CRAZY: Thanks to its presence in the latest Mitsubishi car ad (you know—the one with the female passenger popping in the shotgun seat), **Dirty Vegas'** "Days Go By" has caught on at radio and debuts at No. 84 on the Hot 100, joining the long list of car commercials to vault a song into the public consciousness. Mitsubishi was also a factor in the success of **the Wiseguys'** "Start the Commotion," which peaked at No. 31 last August, two years after that song's initial release.

Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	NEW		1	**KENNY CHESNEY** BNA 67036/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
2	1	1	4	**ASHANTI** MURDER INC./DEF JAM 588030*/IDJMG (12.98/18.98)	Ashanti	1
3	3	2	5	**CELINE DION** EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
4	2	—	2	**SHERYL CROW** A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
5	4	3	4	**VARIOUS ARTISTS** ▲² UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/18.98)	Now 9	1
6	NEW		1	**SOUNDTRACK** SONY CLASSICAL 89032 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6
7	5	7	5	**SOUNDTRACK** UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5
8	7	6	70	**SOUNDTRACK** ▲⁵ LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/18.98)	O Brother, Where Art Thou?	1
9	8	12	20	**JOSH GROBAN** ● 143/REPRISE 48154/WARNER BROS. (18.98 CD) ♦	Josh Groban	8
10	9	9	23	**P!NK** ▲² ARISTA 14713 (12.98/18.98)	M!ssundaztood	6
11	NEW		1	**CEE-LO** ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
12	10	8	24	**SHAKIRA** ▲² EPIC 83900 (12.98 EQ/18.98)	Laundry Service	3
13	NEW		1	**WILCO** NONESUCH 79689/AG (17.98 CD)	Yankee Hotel Foxtrot	13
				GREATEST GAINER		
14	30	31	34	**SYSTEM OF A DOWN** ▲² AMERICAN/COLUMBIA 86054*/CRG (12.98 EQ/18.98)	Toxicity	1
15	6	5	4	**TWEET** THE GOLD MIND/ELEKTRA 62748/EED (12.98/18.98)	Southern Hummingbird	3
16	12	14	22	**LUDACRIS** ▲² DISTURBING THA PEACE/DEF JAM SOUTH 588440*/IDJMG (12.98/18.98)	Word Of Mouf	3
17	13	17	33	**PUDDLE OF MUDD** ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
18	15	16	79	**LINKIN PARK** ▲⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
19	16	18	33	**NICKELBACK** ▲⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
20	NEW		1	**ELVIS COSTELLO** ISLAND 586775/IDJMG (18.98 CD)	When I Was Cruel	20
21	18	20	15	**ALAN JACKSON** ▲² ARISTA NASHVILLE 67636/RLG (12.98/18.98)	Drive	1
22	27	28	26	**ENRIQUE IGLESIAS** ▲² INTERSCOPE 493145 (12.98/18.98)	Escape	2
23	11	4	3	**THE GOO GOO DOLLS** WARNER BROS. 48208 (18.98 CD)	Gutterflower	4
24	26	33	9	**NAPPY ROOTS** ● ATLANTIC 83521/AG (17.98/18.98)	Watermelon, Chicken & Gritz	24
25	25	36	20	**NO DOUBT** ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
26	20	21	6	**BRANDY** ▲ ATLANTIC 83492*/AG (12.98/18.98)	Full Moon	2
27	17	13	3	**BONNIE RAITT** CAPITOL 31616 (12.98/18.98)	Silver Lining	13
28	22	25	21	**FAT JOE** ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	21
29	NEW		1	**BIG MOE** WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29
30	21	23	38	**USHER** ▲³ ARISTA 14715* (12.98/18.98)	8701	4
31	14	11	6	**R. KELLY & JAY-Z** ROC-A-FELLA/DEF JAM 588782*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2
32	19	15	5	**AVANT** MAGIC JOHNSON 112808/MCA (12.98/16.98)	Ecstasy	6
33	23	24	30	**JA RULE** ▲² MURDER INC./DEF JAM 588437*/IDJMG (12.98/19.98)	Pain Is Love	1
34	35	32	33	**P.O.D.** ▲² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
35	24	22	12	**MARY J. BLIGE** ▲² MCA 112808* (12.98/18.98)	No More Drama (2002)	14
36	NEW		1	**MICHAEL BOLTON** JIVE 41780/ZOMBA (12.98/18.98)	Only A Woman Like You	36
37	41	40	18	**JOHN MAYER** ● AWARE/COLUMBIA 85293* CRG (8.98 EQ/11.98) ♦	Room For Squares	37
38	31	29	7	**B2K** ● EPIC 85457 (12.98 EQ/18.98)	B2K	2
39	39	37	44	**ALICIA KEYS** ▲⁴ J 20002 (12.98/18.98)	Songs In A Minor	1
40	32	27	12	**JENNIFER LOPEZ** ▲ EPIC 86399* (12.98 EQ/18.98)	J To The L-O! The Remixes	1
41	40	39	37	**MICHELLE BRANCH** ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
42	29	26	9	**ALANIS MORISSETTE** ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
43	28	19	5	**VARIOUS ARTISTS** SMACK DOWN!/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3
44	34	35	19	**NAS** ▲ ILL WILL/COLUMBIA 85738*/CRG (12.98 EQ/18.98)	Stillmatic	5
45	38	34	23	**CREED** ▲⁶ WIND-UP 13875 (11.98/18.98)	Weathered	1
46	37	42	9	**NORAH JONES** BLUE NOTE 32000/CAPITOL (9.98 CD) ♦	Come Away With Me	37
47	43	44	50	**RASCAL FLATTS** ▲ LYRIC STREET 156011/HOLLYWOOD (11.98/18.98) ♦	Rascal Flatts	43
48	36	30	9	**KYLIE MINOGUE** ● CAPITOL 37670 (11.98/17.98)	Fever	3
49	47	48	78	**ENYA** ▲⁸ REPRISE 47425/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
50	42	38	10	**KIRK FRANKLIN** ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
51	44	41	12	**BARRY MANILOW** ● BMG HERITAGE 67998/ARISTA (12.98/18.98)	Ultimate Manilow	3
52	33	10	3	**NEIL YOUNG** REPRISE 48111/WARNER BROS. (18.98 CD)	Are You Passionate?	10
53	NEW		1	**RL** J 20012 (12.98/17.98)	RL:Ements	53
54	56	56	30	**JIMMY EAT WORLD** ● DREAMWORKS 450304*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
55	46	45	28	**KID ROCK** ▲ LAVA/ATLANTIC 83493*/AG (12.98/18.98)	Cocky	7
56	45	43	22	**BUSTA RHYMES** ▲ J 20009* (12.98/18.98)	Genesis	7
57	51	54	25	**DEFAULT** ● TVT 2310 (11.98 CD) ♦	The Fallout	51
58	50	47	30	**INDIA.ARIE** ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
59	49	50	25	**BRITNEY SPEARS** ▲⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
60	58	58	9	**YING YANG TWINS** COLLIPARK/IN THE PAINT 83751/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
61	73	64	33	**MICHAEL W. SMITH** ● REUNION 10035/ZOMBA (11.98/17.98)	Worship	20
62	66	74	72	**JACK JOHNSON** ENJOY/UNIVERSAL 860894/UMRG (18.98 CD) ♦	Brushfire Fairytales	62
63	52	51	95	**JAHEIM** ▲ DIVINE MILL 47441*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
64	59	57	5	**BAHA MEN** S-CURVE 37980/CAPITOL (6.98/10.98)	Move It Like This	57
65	48	52	6	**JIMMY BUFFETT** MAILBOAT 20051 (10.98/16.98)	Far Side Of The World	5
66	53	53	3	**REMY SHAND** MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
67	67	112	16	**BRAD PAISLEY** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	Part II	31
68	54	46	6	**GLENN LEWIS** EPIC 59707* (12.98 EQ/17.98)	World Outside My Window	4
69	63	62	27	**INCUBUS** ▲ IMMORTAL 86277*/EPIC (12.98 EQ/18.98)	Morning View	2
70	95	82	20	**MERCYME** INO/WORD 58133/WARNER BROS. (10.98 CD) ♦	Almost There	67
71	79	83	28	**HOOBASTANK** ● ISLAND [illegible] ♦	Hoobastank	25
72	64	59	50	**SOUNDTRACK** ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
73	NEW		1	**PET SHOP BOYS** SANCTUARY 84953* (18.98 CD)	Release	73
				PACESETTER		
74	183	—	2	**VARIOUS ARTISTS** SPARROW 39867 (16.98 CD)	Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Song	74
75	69	85	18	**UNWRITTEN LAW** INTERSCOPE 493130* (14.98 CD)	Elva	69
76	75	81	41	**CRAIG DAVID** ▲ WILDSTAR/ATLANTIC 83081*/AG (11.98/17.98)	Born To Do It	11
77	62	60	9	**X-ECUTIONERS** LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15
78	61	90	7	**N*E*R*D*** VIRGIN 11521 (10.98 CD)	In Search Of...	61
79	70	73	8	**THE WHITE STRIPES** SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN ZF124*/V2 (13.98 CD) ♦	White Blood Cells	61
80	81	70	35	**TOBY KEITH** ▲ DREAMWORKS/NASHVILLE 450297*/INTERSCOPE (12.98/18.98)	Pull My Chain	9
81	NEW		1	**PAUL WESTERBERG** VAGRANT 389 (17.98 CD)	Stereo	81
82	157	148	5	**NEWSBOYS** SPARROW 51849 (17.98 CD)	Thrive	38
83	65	55	70	**U2** ▲³ INTERSCOPE 524663 (12.98/18.98)	All That You Can't Leave Behind	3
84	60	49	6	**SOUNDTRACK** IMMORTAL 12084*/VIRGIN (18.98 CD)	Blade II	26
85	55	61	21	**OUTKAST** ▲ ARISTA 28000* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
86	74	66	16	**SOUNDTRACK** ● V2 27118 (12.98/18.98)	I Am Sam	20
87	68	63	45	**SOUNDTRACK** ▲² INTERSCOPE 493605 (12.98/18.98)	Moulin Rouge	3
88	78	92	25	**ANGIE STONE** ● J 20013* (12.98/18.98)	Mahogany Soul	22
89	72	65	13	**VARIOUS ARTISTS** ● BNA [illegible]	Totally Country: 17 New Chart-Topping Hits	12
90	76	68	19	**LIL BOW WOW** ▲ SO SO DEF/COLUMBIA 58130/CRG (12.98 EQ/18.98)	Doggy Bag	11
91	77	67	31	**ADEMA** ● ARISTA [illegible]	Adema	27
92	NEW		1	**LOUIE DEVITO** DEE VEE 8002/MUSICRAMA (10.98 CD)	Louie DeVito's Dance Factory	92
93	87	99	38	**DIANA KRALL** ▲ VERVE 543649/VG (12.98/18.98)	The Look Of Love	9
94	57	—	2	**MICHELLE WILLIAMS** MUSIC WORLD/COLUMBIA 86433/CRG (12.98 EQ/18.98)	Heart To Yours	57
95	85	76	83	**TIM MCGRAW** ▲ CURB 78013 (12.98/18.98)	Set This Circus Down	2
96	88	87	49	**STAIND** ▲⁴ FLIP/ELEKTRA 62826/EEG (12.98/18.98)	Break The Cycle	1
97	110	139	75	**TIM MCGRAW** ▲³ CURB 77978 (11.98/15.98)	Greatest Hits	4
98	97	96	17	**DROWNING POOL** ▲ WIND-UP 13885 (10.98 CD)	Sinner	14
99	83	79	24	**ROB ZOMBIE** ● GEFFEN 493147/INTERSCOPE (12.98/18.98)	The Sinister Urge	8

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	NEW		1	**COMMISSIONED** VERITY 43180/ZOMBA (17.98/19.98)	The Commissioned Reunion "Live"	100
101	115	133	43	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
102	71	84	24	**KEKE WYATT** ● MCA 112600* (12.98/18.98)	Soul Sista	33
103	86	69	41	**AALIYAH** ▲[2] BLACKGROUND 10002* (12.98/18.98)	Aaliyah	1
104	80	80	35	**MAXWELL** ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
105	91	89	24	**JEWEL** ▲ ATLANTIC 82519*/AG (12.98/18.98)	This Way	9
106	92	78	20	**NELLY FURTADO** ▲[2] DREAMWORKS 450217/INTERSCOPE (12.98 EQ/18.98) ♦	Whoa, Nelly!	24
107	94	106	19	**MYSTIKAL** ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25
108	96	91	91	**SOUNDTRACK** ▲[3] CURB 78703 (11.98/17.98)	Coyote Ugly	10
109	93	97	28	**OZZY OSBOURNE** ● EPIC 83600 (12.98 EQ/18.98)	Down To Earth	4
110	106	115	72	**TRAVIS TRITT** ▲ COLUMBIA/NASHVILLE 162165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
111	187	192	38	**PETE YORN** ● COLUMBIA 86244*/CRG (7.98 EQ/18.98) ♦	musicforthemorningafter	111
112	100	98	9	**TRIK TURNER** RCA 66873 (13.98 CD) ♦	Trik Turner	98
113	89	75	9	**CHER** ● WARNER BROS. 47818 (12.98/16.98)	Living Proof	9
114	98	93	23	**VARIOUS ARTISTS** ▲[3] EMI/UNIVERSAL/SONY/ZOMBA 11154*/VIRGIN (12.98/18.98)	Now 8	2
115	102	117	46	**BLINK-182** ▲ MCA 112027 (12.98/18.98)	Take Off Your Pants And Jacket	1
116	109	119	62	**VARIOUS ARTISTS** ▲[2] INTEGRITY 61001 (TIME LIFE) (13.98 CD)	Songs 4 Worship — Shout To The Lord	51
117	132	159	13	**GARY ALLAN** MCA NASHVILLE 170301 (11.98/17.98) ♦	Alright Guy	39
118	NEW		1	**VARIOUS ARTISTS** SPRING HOUSE 42384 (11.98/16.98)	Bill Geither's Best Of Homecoming 2001	118
119	NEW		1	**KEVIN DENNEY** LYRIC STREET 160328/HOLLYWOOD (12.98 CD) ♦	Kevin Denney	119
120	84	110	5	**ANDREW W.K.** ISLAND 586588*/IDJMG (12.98 CD) ♦	I Get Wet	84
121	113	113	32	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
122	108	114	96	**NELLY** ▲[8] FO REL./UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1
123	121	124	31	**ALISON KRAUSS + UNION STATION** ● ROUNDER 611045/IDJMG (11.98/17.98)	New Favorite	35
124	126	122	66	**JENNIFER LOPEZ** ▲[2] EPIC 69865 (12.98 EQ/18.98)	J.Lo	1
125	118	105	25	**THE CALLING** ● RCA 67585 (11.98/17.98) ♦	Camino Palmero	36
126	116	107	8	**ANN NESBY** IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	62
127	99	86	10	**SOUNDTRACK** WARNER SUNSET/REPRISE 48286/WARNER BROS. (18.98 CD)	Queen Of The Damned	28
128	156	173	4	**GORDON LIGHTFOOT** RHINO 78267 (12.98/18.98)	Complete Greatest Hits	128
129	130	120	61	**DAVE MATTHEWS BAND** ▲[3] RCA 67988 (11.98/18.98)	Everyday	1
130	125	157	8	**DASHBOARD CONFESSIONAL** VAGRANT 354 (11.98 CD) ♦	The Places You Have Come To Fear The Most	125
131	112	134	18	**WILLIE NELSON** LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
132	140	146	76	**THE BEATLES** ▲[8] APPLE 29325/CAPITOL (12.98/18.98)	1	1
133	129	116	24	**GARTH BROOKS** ▲[3] CAPITOL (NASHVILLE) 21330 (81.98/18.98)	Scarecrow	1
134	122	126	69	**TRAIN** ▲[2] AWARE/COLUMBIA 85888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
135	105	94	9	**SHARISSA** MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	44
136	114	127	20	**JOE** ● JIVE 41788/ZOMBA (12.98/18.98)	Better Days	32
137	119	170	5	**RES** MCA 112310* (10.98/12.98) ♦	How I Do	119
138	103	95	25	**FAITH EVANS** ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
139	117	118	40	**'N SYNC** ▲[9] JIVE 41756/ZOMBA (12.98/18.98)	Celebrity	1
140	134	128	29	**THE STROKES** ● RCA MINT* (17.98 CD)	Is This It	33
141	101	88	7	**SOUNDTRACK** ROADRUNNER 618618/IDJMG (16.98 CD)	Resident Evil	24
142	149	150	54	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4
143	82	72	6	**OL' DIRTY BASTARD** ODB 0002/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	33
144	107	100	7	**DESTINY'S CHILD** MUSIC WORLD/COLUMBIA 86451*/CRG (8.98 EQ/18.98)	This Is The Remix	29
145	104	102	5	**HATEBREED** UNIVERSAL 017108/UMRG (14.98 CD)	Perseverance	50
146	NEW		1	**SARAH BRIGHTMAN** REALLY USEFUL/DECCA BROADWAY 588030/DECCA (16.98 CD)	Encore	146
147	127	111	7	**INDIGO GIRLS** EPIC 85401 (10.98 EQ CD)	Become You	30
148	155	152	44	**LONESTAR** ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9
149	148	125	8	**JARS OF CLAY** ESSENTIAL/SILVERTONE 10020/ZOMBA (17.98 CD)	theeleventhhour	28
150	160	140	9	**PLUS ONE** HOT/ATLANTIC 82527/AG (11.98/17.98)	Obvious	29
151	111	71	4	**TOMMY SHANE STEINER** RCA (NASHVILLE) 67041/RLG (16.98 CD)	Then Come The Night	71
152	137	197	39	**FIVE FOR FIGHTING** ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) ♦	America Town	54
153	123	132	3	**INFAMOUS MOBB** IM3 53001/LANDSPEED (11.98/17.98) ♦	Special Edition	118
154	146	164	10	**FLAW** REPUBLIC/UNIVERSAL 014091/UMRG (12.98 CD) ♦	Through The Eyes	141
155	135	137	12	**SADE** ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10
156	197	189	25	**THIRD DAY** ESSENTIAL 10660/ZOMBA (11.98/17.98)	Come Together	31
157	143	138	25	**PETEY PABLO** ● JIVE 41733/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
158	133	108	5	**DOWN** ELEKTRA 62745/EEG (18.98 CD)	Down II: A Bustle In Your Hedgerow...	44
159	136	136	33	**JAY-Z** ▲ ROC-A-FELLA/DEF JAM 586306*/IDJMG (12.98/19.98)	The Blueprint	1
160	120	142	24	**ROD STEWART** ● WARNER BROS. 78320 (12.98/18.98)	The Very Best Of Rod Stewart	40
161	152	163	60	**ALIEN ANT FARM** ▲ NEW NOISE/DREAMWORKS 450283/INTERSCOPE (12.98/18.98) ♦	ANThology	11
162	142	185	20	**MOBB DEEP** ● LOUD/COLUMBIA 85895*/CRG (12.98 EQ/18.98)	Infamy	22
163	159	160	14	**IMX** TUG 20009/NEW LINE (12.98/17.98)	IMX	126
164	NEW		1	**12 STONES** WIND-UP 13089 (9.98 CD) ♦	12 Stones	164
165	151	155	21	**YOLANDA ADAMS** ELEKTRA 62990/EEG (12.98/18.98)	Believe	42
166	NEW		1	**VARIOUS ARTISTS** RAZOR & TIE 89062 (10.98 CD)	Monster Disco	166
167	168	—	2	**TRICK PONY** ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91
168	172	184	28	**ANDREA BOCELLI** ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
169	170	166	3	**GEORGE STRAIT** MCA NASHVILLE 170260 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
170	163	161	9	**REBECCA ST. JAMES** FOREFRONT 32587 (10.98 CD)	Worship God	94
171	158	141	13	**CHRIS ISAAK** REPRISE 48016/WARNER BROS. (10.98 CD)	Always Got Tonight	24
172	RE-ENTRY		8	**JOHN TESH** FAITH MD 34991/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
173	188	172	27	**TENACIOUS D** EPIC 86234* (10.98 EQ CD)	Tenacious D	33
174	124	130	28	**MICHAEL JACKSON** ▲[2] EPIC 69480* (12.98 EQ/18.98)	Invincible	1
175	139	77	5	**VARIOUS ARTISTS** SIXSTEPS 51023/SPARROW (16.98 CD)	Passion: Our Love Is Loud	77
176	RE-ENTRY		17	**FRANK SINATRA** REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32
177	178	187	27	**STEVEN CURTIS CHAPMAN** SPARROW 51770 (12.98/17.98)	Declaration	14
178	173	176	79	**LENNY KRAVITZ** ▲[3] VIRGIN 50318 (12.98/18.98)	Greatest Hits	2
179	NEW		1	**VARIOUS ARTISTS** EPIC 86237 (18.98 CD)	The Classic Chillout Album: A Collection Of Classics For A Modern World	179
180	150	135	12	**VARIOUS ARTISTS** ● GRAMMY/UTV 004765/UMRG (18.98 CD)	Grammy Nominees 2002	13
181	162	158	14	**VARIOUS ARTISTS** ● EMI CHRISTIAN/INTEGRITY 43186/ZOMBA (17.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
182	180	175	28	**PINK FLOYD** ▲[3] CAPITOL 36111 (10.98/24.98)	Echoes — The Best Of Pink Floyd	2
183	153	123	7	**THE CORRS** 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
184	177	183	19	**CHRIS CAGLE** ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) ♦	Play It Loud	164
185	NEW		1	**STRUNG OUT** FAT WRECK CHORDS 602* (13.98 CD) ♦	An American Paradox	185
186	169	151	23	**SOUNDTRACK** ● REPRISE 48110/WARNER BROS. (18.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
187	185	—	2	**WOODY ROCK** GOSPO CENTRIC 70089/ZOMBA (11.98/17.98) ♦	Soul Music	185
188	131	147	4	**LIL' J** HOLLYWOOD 162322 (18.98 CD) ♦	All About J	131
189	RE-ENTRY		4	**COURSE OF NATURE** LAVA/ATLANTIC 83536/AG (7.98/11.98) ♦	Superkala	146
190	RE-ENTRY		21	**GREEN DAY** ● REPRISE 46145/WARNER BROS. (16.98 CD)	International Superhits!	40
191	171	162	27	**DMX** ▲ RUFF RYDER/DEF JAM 586460*/IDJMG (12.98/19.98)	The Great Depression	4
192	NEW		1	**DISHWALLA** IMMERGENT 283009 (17.98 CD)	Opaline	192
193	NEW		1	**THE HIVES** EPITAPH/SIRE 48327*/WARNER BROS. (16.98 CD) ♦	Veni Vidi Vicious	193
194	NEW		1	**FROST** HIT A LICK 8588/RISCH (17.98 CD)	Still Up In This S#*+!	194
195	RE-ENTRY		22	**BOB DYLAN** ● COLUMBIA 85165/CRG (9.98 EQ/24.98)	The Essential Bob Dylan	67
196	166	171	33	**FABOLOUS** ● DESERT STORM/ELEKTRA 62870*/EEG (12.98/18.98)	Ghetto Fabolous	1
197	176	180	17	**SOUNDTRACK** ISLAND 586631/IDJMG (14.98 CD)	The Fast And The Furious: More Fast And Furious	117
198	RE-ENTRY		25	**VARIOUS ARTISTS** EMI CHRISTIAN/PROVIDENT/WORD 51886/SPARROW (19.98/21.98)	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52
199	174	165	9	**SOUNDTRACK** INTERSCOPE 493236 (18.98 CD)	Moulin Rouge 2	90
200	165	177	13	**JAGUAR WRIGHT** MOTIVE 112662/VMCA (8.98/12.98)	Denials Delusions And Decisions	56

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title.
© 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

Billboard TOP JAZZ ALBUMS™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	32 Weeks At Number 1
1	1		DIANA KRALL ▲	The Look Of Love
2	2		CASSANDRA WILSON	Belly Of The Sun
3	4		TONY BENNETT	Playin' With My Friends: Bennett Sings The Blues
4	6		STEVE TYRELL	Standard Time
5	6		HARRY CONNICK, JR.	Songs I Heard
6	6		RAMSEY LEWIS & NANCY WILSON	Meant To Be
7	9		HARRY CONNICK, JR.	30
8	9		SOUNDTRACK	Kissing Jessica Stein
9	6		RACHELLE FERRELL	Live In Montreux 91-97
10	10		VARIOUS ARTISTS	Pure Jazz Encore!
11	15		VARIOUS ARTISTS	Pure Jazz
12	11		BILL CHARLAP	Stardust
13	22		DIANNE REEVES	The Best Of Dianne Reeves
14	12		JOHN COLTRANE	Coltrane For Lovers
15	13		JANE MONHEIT	Come Dream With Me
16	12		VARIOUS ARTISTS	The Best Of Ken Burns Jazz
17	10		THIEVERY CORPORATION	Sounds From The Verve Hi-Fi
18	18		LOUIS ARMSTRONG	Ken Burns Jazz - The Definitive Louis Armstrong
19	18		STAN GETZ	Getz For Lovers
20	20		KENNY GARRETT	Happy People
21	23		ARTURO SANDOVAL	My Passion For The Piano
22			STANTON MOORE	Flyin' The Koop
23			BRIAN BROMBERG	Wood
24			JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTET	The Rare Delight Of You
25			CURTIS STIGERS	Secret Heart

Billboard TOP CONTEMPORARY JAZZ ALBUMS™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	9 Weeks At Number 1
1	1		NORAH JONES	Come Away With Me
2	9		MEDESKI MARTIN AND WOOD	Uninvisible
3	4		BONEY JAMES	Ride
4	6		CHRIS BOTTI	Night Sessions
5	6		PAUL ROZMUS	On The Funky Side
6	8		PAT METHENY GROUP	Speaking Of Now
7	7		VARIOUS ARTISTS	Hidden Beach Recordings Presents: Unwrapped Vol. 1
8	NEW		CRAIG CHAQUICO	Shadow And Light
9	8		SOULIVE	Next
10	NEW		DIRTY DOZEN BRASS BAND	Medicated Magic
11	9		JEFF GOLUB	Do It Again
12	13		ANDRE WARD	Feelin' You
13	11		WARREN HILL	Love Songs
14	10		JIMMY SOMMERS	360 Urban Groove
15	19		WALTER BEASLEY	Rendezvous
16	16		VICTOR FIELDS	52nd Street
17	16		PETER WHITE	Glow
18	17		BOBBY MCFERRIN	Beyond Words
19	16		DAVID BENOIT	Fuzzy Logic
20	20		THE BRAXTON BROTHERS	Both Sides
21	17		THE RIPPINGTONS FEATURING RUSS FREEMAN	Live Across America
22	16		ST. GERMAIN	Boulevard
23	21		BELA FLECK & THE FLECKTONES	Live At The Quick
24	23		ST. GERMAIN	Tourist
25	22		THE JOHN SCOFIELD BAND	Uberjam

Billboard TOP CLASSICAL ALBUMS™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	6 Weeks At Number 1
1	1		YO-YO MA	Classic Yo-Yo
2	3		LUCIANO PAVAROTTI	Romantica
3	9		RICHARD JOO	Billy Joel: Fantasies & Delusions
4	4		ANDREA BOCELLI ●	Verdi
5	10		THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	Bach: Morimur
6	8		YO-YO MA (WILLIAMS)	Yo-Yo Ma Plays The Music Of John Williams
7	7		MARIA CALLAS	The Very Best Of Maria Callas
8	6		MURRAY PERAHIA	Bach: Keyboard
9			SARAH CHANG	Fire And Ice
10	8		ITZHAK PERLMAN	Rhapsody
11	9		KATHLEEN BATTLE	Portrait
12	12		JUAN DIEGO FLOREZ	Singe Rossini Arias
13	13		MSTISLAV ROSTROPOVICH	Master Cellist
14	11		VANGELIS	Mythodea
15			VARIOUS ARTISTS	Baroque Adagios

Billboard TOP CLASSICAL CROSSOVER™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1
1	NEW		LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones
2	NEW		SARAH BRIGHTMAN	Encore
3	9		ANDREA BOCELLI ▲	Cieli Di Toscana
4	6		YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: When Strangers Meet
5	9		SARAH BRIGHTMAN ●	Classics
6	6		CHARLOTTE CHURCH ●	Enchantment
7	6		DANIEL RODRIGUEZ	The Spirit Of America
8	6		RUSSELL WATSON	The Voice
9	7		SARAH BRIGHTMAN ●	La Luna
10	10		BOND	Born
11	12		VARIOUS ARTISTS	Classical Hits
12	9		JOHN WILLIAMS	American Journey
13	8		KRONOS QUARTET	Nuevo
14	11		SOUNDTRACK	A Beautiful Mind
15	13		TAN DUN FEATURING YO-YO MA	Crouching Tiger, Hidden Dragon

Billboard TOP NEW AGE ALBUMS™

MAY 11 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	72 Weeks At Number 1
1	1		ENYA ▲	A Day Without Rain
2	2		SECRET GARDEN	Once In A Red Moon
3	3		JIM BRICKMAN	Simple Things
4	4		GOVI	Mosaico
5	13		ROLAND HANNEMAN	Healing Gardan Music-Relaxation
6	5		YANNI ●	If I Could Tell You
7	8		YANNI	Very Best Of Yanni
8	9		VARIOUS ARTISTS	Moroccae Spirit
9	11		DAVID LANZ	Romantic
10	7		2002	Across An Ocean Of Dreams
11	6		VARIOUS ARTISTS	Best Of Narada-New Age
12	10		VARIOUS ARTISTS	Pure Moods III
13	NEW		ROLAND HANNEMAN	Healing Garden Music-Balance
14	10		JIM BRICKMAN	My Romance: An Evening With Jim Brickman
15			VARIOUS ARTISTS	Ocean Surf/Sail Boat Journey

Billboard TOP CLASSICAL BUDGET

MAY 11 2002

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
5	FOR A SUNDAY MORNING	VARIOUS ARTISTS
6	MOZART: 25 FAVORITES	VARIOUS ARTISTS
7	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
8	BEST OF CLASSICS FROM THE MOVIES	VARIOUS ARTISTS
9	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: CLASSIC MEDITATION	VARIOUS ARTISTS
11	SPANISH GUITAR MUSIC	JOHN WILLIAMS
12	BEETHOVEN: 25 FAVORITES	VARIOUS ARTISTS
13	CLASSICS FOR RELAXTION & MEDITATION	VARIOUS ARTISTS
14	CLASSICAL MASTERPIECES: BEST OF GERSHWIN	VARIOUS ARTISTS
15	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS

Billboard TOP CLASSICAL MIDLINE

MAY 11 2002

1	HYMNS TRIUMPHANT: VOLS. 1&2	LONDON PHILHARMONIC ORCHESTRA
2	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
3	50 GREATEST CLASSICS	VARIOUS ARTIST
4	THE #1 OPERA ALBUM	VARIOUS ARTISTS
5	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
6	MICHAEL AMANTE	MICHAEL AMANTE
7	MOVIE ADAGIOS	VARIOUS ARTISTS
8	CLASSICAL DREAMS-MUSIC TO INSPIRE	VARIOUS ARTISTS
9	THERE IS LOVE	VARIOUS ARTISTS
10	PACHELBEL CANON	VARIOUS ARTISTS
11	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
12	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC BERNSTEIN
13	MOZART FOR YOUR MIND	VARIOUS ARTISTS
14	BEETHOVEN: SYMPHONY NOS. 5 & 7	VIENNA PHILHARMONIC
15	PUCCINI: TOSCA-COMPLETE OPERA	MARIA CALLAS

Classical Midline comprises those albums whose list prices between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Billboard TOP KID AUDIO

MAY 11 2002

1	KIDZ BOP KIDS	KIDZ BOP
2	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
3	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
4	VARIOUS ARTISTS	DISNEY'S SUPERSTAR HITS
5	VARIOUS ARTISTS	TODDLER FAVORITES
6	VARIOUS ARTISTS	PRINCESS FAVORITES
7	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
8	VARIOUS ARTISTS	SHOUT PRAISES! KIDS GOSPEL
9	THE WIGGLES	YUMMY YUMMY
10	TODDLER TUNES	25 CLASSIC SONGS FOR TODDLERS
11	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
12	VARIOUS ARTISTS	PLAYHOUSE DISNEY
13	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
14	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
15	THE COUNTDOWN KIDS	100 SONGS FOR KIDS: MOMMY AND ME
16	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 4
17	VARIOUS ARTISTS	DANCE & SING! THE BEST OF ROCK JR.
18	VARIOUS ARTISTS	KID'S DANCE PARTY
19	CEDARMONT KIDS CLASSICS	TODDLER ACTION SONGS
20	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY
21	READ-ALONG	MONSTERS, INC.
22	CEDARMONT KIDS CLASSICS	ACTION BIBLE SONGS
23	FRED MOLLIN	DISNEY'S LULLABY ALBUM
24	VARIOUS ARTISTS	PRESCHOOL FAVORITES
25	VEGGIE TUNES	VEGGIE TUNES 2

Children's recordings original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

SoundScan®

Billboard HEATSEEKERS

MAY 11 2002

THIS WEEK	LAST WEEK	2 WKS AGO		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 — 3 Weeks At Number 1	
1	12	15	3↑	**PETE YORN** ● / COLUMBIA 86064*/RCA 27.98 EQ/18.98	musicforthemorningafter
				HOT SHOT DEBUT	
2	NEW		1	**KEVIN DENNEY** / LYRIC STREET 165020/HOLLYWOOD (12.98 CD)	Kevin Denney
3	3	8	11↑	**DASHBOARD CONFESSIONAL** / VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
4	1	11	1↓	**RES** / SRC 73210* (9.98/12.98)	How I Do
5	2	5	3↓	**INFAMOUS MOBB** / M3 9298*/LANDSPEED (11.98/17.98)	Special Edition
6	6	9	2↓	**FLAW** / REPRISE/UNIVERSAL 014681/UMRG (12.98 CD)	Through The Eyes
7	NEW		1	**12 STONES** / WING (UP) 14369 (18.98 CD)	12 Stones
8	9	13	4↓	**CHRIS CAGLE** ● / CAPITOL NASHVILLE 34170 (10.98/17.98)	Play It Loud
9	NEW		1	**STRUNG OUT** / FAT WRECK CHORDS 632* (13.98 CD)	An American Paradox
10	11	18	8↑	**WOODY ROCK** / [illegible]	Soul Music
11	4	6	5↓	**LIL' J** / HOLLYWOOD 162322 (18.98 CD)	All About J
12	16	17	4↑	**COURSE OF NATURE** / [illegible]	Superkala
				GREATEST GAINER	
13	45	—	32↑	**THE HIVES** / [illegible]	Veni Vidi Vicious
14	RE-ENTRY		1	**NON PHIXION** / UNCLE HOWIE [illegible] (11.98 CD)	The Future Is Now
15	10	1	5↓	**PATTY GRIFFIN** / ATO 21504 (11.98)	1000 Kisses
16	5	2	3↓	**QUARASHI** / [illegible]	Jinx
17	NEW		1	**BADLY DRAWN BOY** / ARTISTDIRECT 01010	About A Boy (Soundtrack)
18	RE-ENTRY		1	**NICOLE C. MULLEN** / WORD [illegible]	Talk About It
19	33	27	8↑	**ABANDONED POOLS** / EXTASY 48128/WARNER BROS. (11.98 CD)	Humanistic
20	21	23	3↑	**ZOEGIRL** / SPARROW 51828 (16.98 CD)	Life
21	15	24	3↑	**PHANTOM PLANET** / [illegible]	The Guest
22	7	4	15↓	**INTOCABLE** / EMI LATIN 37745 (9.98/15.98)	Suenos
23	NEW		1	**LUNA** / JETSET 80044 (16.98 CD)	Romantica
24	30	22	2↓	**RACHAEL LAMPA** / [illegible]	Kaleidoscope
25	29	14	4↓	**DONALD LAWRENCE & THE TRI-CITY SINGERS** / CRYSTAL ROSE 20000/MF GOSPEL (17.98/16.98)	Go Get Your Life Back
26	13	7	6↓	**CASSANDRA WILSON** / BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun
27	8	26	6↓	**INJECTED** / ISLAND 548729-ID/IAM (12.98 CD)	Burn It Black
28	24	34	3↑	**LOSTPROPHETS** / [illegible]	thefakesoundofprogress
29	NEW		1	**THE PROMISE RING** / ANTI 86617*/EPITAPH (16.98 CD)	Wood\Water
30	32	31	2↑	**THURSDAY** / VICTORY 145 (15.98 CD)	Full Collapse
31	NEW		1	**CORNERSHOP** / BEGGARS BANQUET 27128/V2 (18.98 CD)	Handcream For A Generation
32	23	29	4↓	**MUSHROOMHEAD** / UNIVERSAL 014681/UMRG (12.98 CD)	XX
33	18	35	3↑	**CHOOBAKKA** / BIG DADDY 73002 (16.98 CD)	My Time
34	38	30	4↑	**KURT CARR & THE KURT CARR SINGERS** / GOSPO CENTRIC 70016/ZOMBA (11.98/17.98)	Awesome Wonder
35	19	—	19↓	**BRENT JONES + T.P. MOBB** / HOLY ROLLER 20023/EMH GOSPEL (11.98 CD)	beautiful
36	43	37	3↑	**SIR CHARLES JONES** / MAROI GRAS 1000 (10.98/16.98)	Love Machine
37	28	21	6↓	**CHAYANNE** / SONY [illegible] (10.98 EQ/16.98)	Grandes Exitos
38	NEW		1	**LOS RAZOS DE SACRAMENTO Y REYNALDO** / RCA VICTOR LATIN (16.98/18.98)	Corazon De Perico
39	17	33	3↑	**918** / SNAKOLIN 0910 (10.98/16.98)	Reincarnated
40	RE-ENTRY		1	**UNCLE TUPELO** / LEGACY COLUMBIA 63733 (18.98 EQ CD)	83/93: An Anthology
41	25	25	5↓	**VICENTE FERNANDEZ** / SONY [illegible] (10.98/16.98)	Historia De Un Idolo Vol. 2
42	35	—	2↓	**RAMON AYALA Y SUS BRAVOS DEL NORTE** / FREDDIE 1845 (11.98)	El Numero 100
43	22	10	4↓	**MEDESKI MARTIN AND WOOD** / [illegible]	Uninvisible
44	20	47	3↑	**ANGELIQUE KIDJO** / COLUMBIA [illegible] (16.98 EQ)	Black Ivory Soul
45	26	20	6↓	**TONEX** / WARNER [illegible] 42177/ZOMBA (17.98 CD)	O2
46	47	—	2↑	**ZERO 7** / [illegible] ULTIMATE DILEMMA 9007/PALM (11.98 CD)	Simple Things
47	14	19	4↓	**KHIA FEATURING DSD** / DIRTY DOWN 46 (11.98 CD)	Thug Misses
48	39	39	2↓	**KASEY CHAMBERS** / WARNER BROS. 48020 (18.98 CD)	Barricades & Brickwalls
49	40	36	3↓	**AND YOU WILL KNOW US BY THE TRAIL OF DEAD** / INTERSCOPE 493[illegible] (10.98 CD)	Source Tags & Codes
50	50	—	2↑	**JOE PACE & THE COLORADO MASS CHOIR** / [illegible]	Glad About It!

Billboard TOP INDEPENDENT ALBUMS™

MAY 11 2002

Best-selling albums compiled from a national sample of retail stores. Store data digest and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO		ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 — 9 Weeks At Number 1	
1	2	2	3↑	**DEFAULT** ● / EMI 3[illegible] (11.98 CD)	The Fallout
2	3	3	1↓	**YING YANG TWINS** / COLLIPARK 01136 PAINT KITN/KOCH 112 98/17.98	Alley: The Return Of The Ying Yang Twins
3	1	1	2↓	**JIMMY BUFFETT** / MAILBOAT 2005 (16.98/24.98)	Far Side Of The World
				HOT SHOT DEBUT	
4	NEW		1	**PAUL WESTERBERG** / VAGRANT 384 (11.98 CD)	Stereo
5	RE-ENTRY		1	**LOUIE DEVITO** / DEE LEE 0002/MAMA (18.98 CD)	Louis DeVito's Dance Factory
6	6	11	2↑	**DASHBOARD CONFESSIONAL** / VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
7	4	4	2↓	**OL' DIRTY BASTARD** / D3 2981/BLUE RA (13.98/16.98)	The Trials And Tribulations Of Russell Jones
8	5	7	2↓	**INFAMOUS MOBB** / M3 9298*/LANDSPEED (11.98/17.98)	Special Edition
9	7	12	3↑	**IMX** / TUG 39005/NEW LINE (12.98/17.98)	IMx
				GREATEST GAINER	
10	15	8	5↓	**JOHN TESH** / FAITH MOUNTAIN/GARDEN CITY (11.98/17.98)	A Deeper Faith
11	RE-ENTRY		1	**STRUNG OUT** / FAT WRECK CHORDS 632* (13.98 CD)	An American Paradox
12	RE-ENTRY		1	**DISHWALLA** / IMMERSION 282009 (17.98 CD)	Opaline
13	RE-ENTRY		1	**FROST** / HIT A LICK 82199/KOCH (17.98 CD)	Still Up In This S#*+!
14	RE-ENTRY		1	**NON PHIXION** / UNCLE HOWIE 8002*/LANDSPEED (17.98 CD)	The Future Is Now
15	RE-ENTRY		1	**LUNA** / JETSET 80044 (16.98 CD)	Romantica
16	RE-ENTRY		1	**THE PROMISE RING** / ANTI 86617*/EPITAPH (15.98 CD)	Wood\Water
17	17	17	2↑	**THURSDAY** / VICTORY 145 (15.98 CD)	Full Collapse
18	8	10	3↓	**KILLA BEEZ** / WU-TANG IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting
19	14	19	2↑	**CHOOBAKKA** / BIG DADDY 73002 (16.98 CD)	My Time
20	9	9	2↓	**SOUNDTRACK** / SLIP-N-SLIDE 2901/NEW LINE (12.98/16.98)	All About The Benjamins
21	21	21	2↑	**SIR CHARLES JONES** / MARDI GRAS 1000 (10.98/16.98)	Love Machine
22	12	6	3↓	**STEVE EARLE** / E-SQUARED 751126/ARTEMIS (18.98 CD)	Sidetracks
23	13	18	3↓	**918** / SNAKOLIN 0910 (10.98/16.98)	Reincarnated
24	18	—	2↓	**RAMON AYALA Y SUS BRAVOS DEL NORTE** / FREDDIE 1845 (11.98)	El Numero 100
25	19	20	3↓	**SEVENDUST** ● / TVT 3[illegible] (11.98/17.98)	Animosity
26	23	27	2↓	**ZERO 7** / [illegible] ULTIMATE DILEMMA 9007/PALM (11.98 CD)	Simple Things
27	11	15	3↓	**KHIA FEATURING DSD** / DIRTY DOWN 46 (11.98 CD)	Thug Misses
28	10	5	3↓	**TWIZTID** / PSYCHOPATHIC 3001 (13.98 CD)	Mirror Mirror
29	16	13	3↓	**FACE TO FACE** / VAGRANT 386* (15.98 CD)	How To Ruin Everything
30	20	14	3↓	**THE JON SPENCER BLUES EXPLOSION** / MATADOR 542* (16.98 CD)	Plastic Fang
31	25	24	2↓	**BAD RELIGION** / EPITAPH 86635* (17.98 CD)	The Process Of Belief
32	30	28	2↑	**PEGGY SCOTT-ADAMS** / MISS BITCH 4015 MARDI GRAS (10.98/16.98)	Hot & Sassy
33	NEW		1	**SOUNDTRACK** / RYKODISC 10624 (16.98 CD)	Chelsea Walls
34	24	23	3↓	**POWER HOUZE** / POWERHOUZE 24562 (17.98 CD)	Family BusineSS
35	32	—	2↑	**ATB** / KONTOR 80035/RADICAL (16.98 CD)	Dedicated
36	33	32	2↓	**PAUL ROZMUS** / [illegible]	On The Funky Side
37	26	25	3↓	**FLOGGING MOLLY** / SIDE ONE DUMMY 7120* (13.98 CD)	Drunken Lullabies
38	RE-ENTRY		1	**PETER MURPHY** / METROPOLIS 238 (15.98 CD)	Dust
39	RE-ENTRY		1	**SUGARCULT** / ULTIMATUM 07873/ARTEMIS (13.98 CD)	Start Static
40	NEW		1	**KHIA FEATURING DSD** / DIRTY DOWN 75132/ARTEMIS (17.98 CD)	Thug Misses
41	27	26	3↓	**JOHNNY VICIOUS** / ULTRA 1111 (13.98 CD)	Ultra. Dance 01
42	41	—	2↓	**ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY** / AMEN 1502 (10.98/16.98)	Turn It Around
43	28	30	3↓	**JACKY JASPER** / NUMBER 6 6801 (18.98 CD)	Keep My Shit Clean
44	40	42	2↓	**VARIOUS ARTISTS** / MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
45	49	46	2↑	**J-LIVE** / COUP D ETAT 8001* (16.98 CD)	All Of The Above
46	NEW		1	**SNEAKER PIMPS** / TOMMY BOY 81522 (16.98 CD)	Bloodsport
47	48	41	2↓	**NEW CREATION OF GOD** / AMEN 1502 (9.98/14.98)	He's All I Need
48	29	—	2↓	**DAVID VISAN** / GEORGE V 71080 (29.98 CD)	Buddha-Bar IV
49	31	31	3↓	**DIESELBOY** / HUMAN IMPRINT 78801/SYSTEM (17.98 CD)	projectHUMAN
50	34	37	3↓	**REV. CLAY EVANS AND THE AARC MASS CHOIR** / MERK 4014 (16.98/15.98)	Constantly

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ●Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ■ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ‡ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Billboard® TOP INTERNET ALBUM SALES™

MAY 11 2002

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1	2 Weeks At Number 1	
1	1	SHERYL CROW A&M 493280/INTERSCOPE	C'mon, C'mon	4
2	3	JOSH GROBAN ● 143/REPRISE 48184/WARNER BROS. ▲	Josh Groban	9
3		WILCO NONESUCH 79809/AG	Yankee Hotel Foxtrot	13
4	4	BONNIE RAITT CAPITOL 31816	Silver Lining	27
5		ELVIS COSTELLO ISLAND 586775/IDJMG	When I Was Cruel	20
6	5	NORAH JONES BLUE NOTE 33080/CAPITOL ▲	Come Away With Me	46
7	2	CELINE DION ▲² EPIC 86400	A New Day Has Come	3
8	7	SOUNDTRACK ▲³ LOST HIGHWAY/MERCURY 170066/IDJMG	O Brother, Where Art Thou?	9
9		PET SHOP BOYS SANCTUARY 85443*	Release	73
10		SARAH BRIGHTMAN REALLY USEFUL/DECCA BROADWAY 589050/DECCA	Encore	146
11	6	NEIL YOUNG REPRISE 48111/WARNER BROS.	Are You Passionate?	52
12	10	ALANIS MORISSETTE ▲ MAVERICK 47900/WARNER BROS.	Under Rug Swept	42
13		KENNY CHESNEY BNA 67930/RLG	No Shoes, No Shirt, No Problems	1
14		SOUNDTRACK SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones	6
15	8	JIMMY BUFFETT MAILBOAT 2005	Far Side Of The World	65
16		THE BAND WARNER BROS. 78278/RHINO	The Last Waltz	–
17	9	THE GOO GOO DOLLS WARNER BROS. 48200	Gutterflower	23
18	12	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG ▲	Room For Squares	37
19		PAUL WESTERBERG VAGRANT 368	Stereo	81
20	13	BARRY MANILOW ● BMG HERITAGE 10000/ARISTA	Ultimate Manilow	51
21	22	DIANA KRALL ▲ VERVE 549046/VG	The Look Of Love	93
22	14	PATTY GRIFFIN ATO 21504 ▲	1000 Kisses	–
23	17	JACK JOHNSON ENJOY/UNIVERSAL 060594/UMRG ▲	Brushfire Fairytales	62
24		SOUNDTRACK ● V2 27119	I Am Sam	86
25		ANGELIQUE KIDJO COLUMBIA 85768/CRG ▲	Black Ivory Soul	–

Billboard® TOP SOUNDTRACKS™

MAY 11 2002

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	1 Week At Number 1
1	NEW	STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89932
2	1	THE SCORPION KING	UNIVERSAL 017156/UMRG
3	2	O BROTHER, WHERE ART THOU? ▲⁴	LOST HIGHWAY/MERCURY 170066/IDJMG
4	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	3	BLADE II	IMMORTAL 12064*/VIRGIN
6	6	I AM SAM ●	V2 27119
7	5	MOULIN ROUGE ▲²	INTERSCOPE 493035
8	7	COYOTE UGLY ▲	CURB 78703
9	8	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
10	9	RESIDENT EVIL	ROADRUNNER 818450/IDJMG
11	11	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
12	13	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
13	12	MOULIN ROUGE 2	INTERSCOPE 493228
14	15	HARDBALL	SO SO DEF/COLUMBIA 86025/CRG
15	NEW	ABOUT A BOY (BADLY DRAWN BOY)	ARTISTDIRECT 61919
16	16	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548032*/IDJMG
17	10	STATE PROPERTY	ROC A-FELLA/DEF JAM 588671*/IDJMG
18	14	ALL ABOUT THE BENJAMINS	SLIP N SLIDE 38013/NEW LINE
19	17	A WALK TO REMEMBER	EPIC 86311
20	19	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49560/ZOMBA
21	21	THE PRINCESS DIARIES ●	WALT DISNEY 860731
22	23	MONSOON WEDDING	MILAN 36881
23	18	CLOCKSTOPPERS	HOLLYWOOD HD346
24	RE-ENTRY	JOSIE & THE PUSSYCATS ●	PLAY TONE 85683/EPIC
25	RE-ENTRY	SAVE THE LAST DANCE ▲	HOLLYWOOD 162280

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available ♦ indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved

Billboard® TOP POP CATALOG™

MAY 11 2002

All 3 charts are compiled from a unknown number of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	5 Weeks At Number 1
1	1	1	DISTURBED ▲² GIANT 24736/WARNER BROS. (11.98/17.98) ♦	The Sickness
2	2	3	CREED ◆¹⁰ WIND-UP 13053* (11.98/16.98)	Human Clay
3	3	22	AEROSMITH ◆ COLUMBIA [illegible] (17.98 EQ/11.98)	Aerosmith's Greatest Hits
4	S	2	CELINE DION ▲⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
5	4	4	OZZY OSBOURNE ▲² EPIC [illegible] (10.98 EQ/17.98)	The Ozzman Cometh
6	7	6	ENYA ▲² REPRISE 46635/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
7	6	S	BOB SEGER & THE SILVER BULLET BAND ▲³ CAPITOL 30034 (10.98/17.98)	Greatest Hits
8	8	11	KID ROCK ◆¹⁰ TOP DOG/LAVA/ATLANTIC 83179*/AG (12.98/18.98) ♦	Devil Without A Cause
			$ GREATEST GAINER $	
9	17	15	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 66924/CRG (7.98 EQ/11.98) ♦	System Of A Down
10	16	17	AC/DC ◆¹⁰ EASTWEST 92416 EEG (11.98/17.98)	Back In Black
11	9	13	METALLICA ◆¹² ELEKTRA 61137* EEG (11.98/17.98)	Metallica
12	12	9	DIXIE CHICKS ▲⁵ MONUMENT [illegible]/NASHVILLE (12.98 EQ/18.98)	Fly
13	14	8	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) ♦	Nickel Creek
14	22	29	INCUBUS ▲² [illegible] (12.98 EQ/18.98)	Make Yourself
15	11	7	PINK FLOYD ◆¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
			HOT SHOT DEBUT	
16	NEW		THE BAND WARNER BROS. 78278/RHINO (10.98 CD)	The Last Waltz
17	10	10	DEF LEPPARD ▲³ MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
18	15	12	CREED ▲⁵ WIND-UP 13048 (11.98/19.98) ♦	My Own Prison
19	18	16	JAMES TAYLOR ◆¹⁷ WARNER BROS. 3169 (7.98/11.98)	Greatest Hits
20	13	14	BOB MARLEY AND THE WAILERS ◆¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend
21	NEW		THE NITTY GRITTY DIRT BAND ● CAPITOL 35148 (20.98 CD)	Will The Circle Be Unbroken
22	23	20	DAVID GRAY ▲ ATO 86091/RCA (11.98/17.98) ♦	White Ladder
23	19	19	SUBLIME ▲³ GASOLINE ALLEY 11413/MCA (12.98/18.98)	Sublime
24	44	—	MADONNA ◆¹⁰ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
25			ZZ TOP ▲³ WARNER BROS. 26848 (11.98/17.98)	Greatest Hits
26	31	33	ALANIS MORISSETTE ◆¹⁰ MAVERICK 47001/WARNER BROS. (10.98/17.98) ♦	Jagged Little Pill
27	21	21	SHANIA TWAIN ◆⁹ MERCURY [illegible]/NASHVILLE (12.98/18.98)	Come On Over
28	26	25	2PAC ▲⁹ AMARU/DEATH ROW 48038*/INTERSCOPE (15.98/24.98)	Greatest Hits
29			PHIL COLLINS ▲² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
30	35	37	ELTON JOHN ◆¹³ ROCKET/ISLAND 525521/IDJMG (10.98/17.98)	Greatest Hits
31	25	24	ABBA ▲² POLYDOR/UNIVERSAL 817007/UMRG (12.98/18.98)	Gold – Greatest Hits
32	30	—	JIMMY BUFFETT ▲⁵ MCA 325633* (12.98/18.98)	Songs You Know By Heart
33	20	30	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420985/MCA (12.98/9.98)	Heartaches
34	27	34	DIANA KRALL ▲ VERVE 549040/VG (12.98/18.98)	When I Look In Your Eyes
35	45	46	BON JOVI ◆¹⁰ MERCURY [illegible]/IDJMG (10.98/17.98)	Slippery When Wet
36	28	27	GODSMACK ▲⁴ REPRISE [illegible]/UMRG (12.98/18.98) ♦	Godsmack
37	24	26	GUNS N' ROSES ◆¹⁵ GEFFEN 424140/INTERSCOPE (12.98/18.98)	Appetite For Destruction
38	40	41	SADE ▲⁴ EPIC [illegible] (12.98 EQ/18.98)	The Best Of Sade
39	37	35	POISON ▲ CAPITOL 53379 (7.98/11.98)	Greatest Hits 1986-1996
40	29	28	DIXIE CHICKS ◆¹ MONUMENT [illegible]/NASHVILLE (10.98 EQ/17.98) ♦	Wide Open Spaces
41	32	36	CAROLE KING ◆¹⁰ EPIC 65650 (7.98 EQ/11.98)	Tapestry
42	41	—	BROOKS & DUNN ▲³ ARISTA NASHVILLE 18975/RLG (12.98/18.98)	The Greatest Hits Collection
43			FLEETWOOD MAC ▲⁹ WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
44	36	32	LYNYRD SKYNYRD ● MCA [illegible] (9.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
45	38	40	FRANK SINATRA CAPITOL 23002 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
46	RE-ENTRY		BEASTIE BOYS ▲⁹ DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill
47	RE-ENTRY		GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark
48	34	31	THE BEACH BOYS CAPITOL 21800 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
49	43	—	CREEDENCE CLEARWATER REVIVAL ▲⁴ FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	49	43	QUEEN ▲ HOLLYWOOD [illegible] (11.98/17.98)	Greatest Hits

➡ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Mass tape prices, and CD prices for PMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ♦ indicates past Heatseeker title © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: RS 74
12 Stones: B200 164; HS 7
2002: NA 10
2Pac: PCA 28; RBC 2, 3, 5, 6
311: MO 16
3LW: DS 8; H100 65; HSS 4; RA 48; RBH 29; RP 1; RS 1
3pc.: RA 70; RBH 72
3rd Strike: RO 24
8ball: RBA 84
918: HS 39; IND 23; RBA 50
99th Affair: DC 23

—A—

Aaliyah: B200 103; RBA 55; H100 32; HA 32; RA 19, 46; RBH 21, 50; T40 32
Abandoned Pools: HS 19; MO 34
Abba: PCA 31
AC/DC: PCA 10
Yolanda Adams: B200 165; *CC* 14; *GA* 4; RBA 49
Adema: B200 91; MO 29; RO 33
Ad Finem: DC 14
Trace Adkins: CA 36; CS 25
Aerosmith: PCA 3; HSS 13
Afu-Ra: RS 68
Levert Agee: RP 20; RS 30
Agnelli & Nelson: DC 43
Pepe Aguilar: LT 35; RMS 27
Ley Alejandro: LPS 32
Ali: RBH 100
Alien Ant Farm: B200 161
All-4-One: AC 23
Gary Allan: B200 117; CA 13; CCA 8; PCA 47; CS 21
Americana: DC 50
Amerie: RA 45; RBH 48
AMG: RA 57; RBH 59
Jade Anderson: DC 49
Jessica Andrews: CA 62
Andy Andy: TSS 35
And You Will Know Us By The Trail Of Dead: HS 49
Los Angeles Azules: LA 9, 32; RMA 6, 16
Los Angeles De Charly: LA 66; LT 46; RMS 18
Anny: DC 26
Marc Anthony: LA 8; TSA 1; AC 4; LT 32; TSS 3, 11
Aracely Arambula: RMS 30
Louis Armstrong: JZ 18
Aroma: RMS 38
Ascension: DC 12
Ashanti: B200 2; RBA 1; H100 1, 2, 34; HA 1, 2, 36; HSS 54, 57; RA 1, 4, 40, 64; RBH 1, 5, 46, 68; RS 29, 37; T40 1, 2, 25
ATB: EA 11; IND 35
Atmosphere: HSS 32
Avalon: *CC* 30, 31; EA 9
Avant: B200 32; RBA 5; H100 27, 77; HA 28, 75; RA 7, 26; RBH 7, 27
Kevin Aviance: DC 6
Ramon Ayala Y Sus Bravos Del Norte: HS 42; IND 24; LA 5, 59; RMA 4; LT 15; RMS 3, 33
Steve Azar: CA 39; CS 5; H100 41; HA 39

—B—

BaK: B200 38; RBA 18; H100 38, 55; HA 42, 55; HSS 10; RA 15; RBH 15; RS 15; T40 22
Backstreet Boys: AC 13
Susana Baca: LA 52; *WM* 12
Badly Drawn Boy: HS 17; STX 15
Bad Religion: IND 31
Baha Men: B200 64; *WM* 1, 8; HSS 5
David Ball: CA 63
Ballgomiago: DC 48
Marcia Ball: *BL* 15
Charli Baltimore: H100 40; HA 40; RA 14; RBH 14; RS 51
Banda El Recodo: LT 24; RMS 5
Banda Tierra Blanca: LT 33; RMS 8
The Band: INT 16; PCA 16
Buju Banton: *RE* 13
Pancho Barraza: LT 50; RMS 17
Basement Jaxx: EA 22
Kathleen Battle: CL 11
The Beach Boys: PCA 48
Beanie Sigel: H100 79; RA 29, 43; RBH 33, 45; RS 48
Bear Witnez!: HSS 75; RP 16; RS 25
Walter Beasley: CJ 15
Beastie Boys: PCA 46
The Beatles: B200 132
The Beatnuts: RS 59
Becca: DC 47
Beelow: HSS 23; RBH 94; RP 12; RS 19
Tony Bennett: JZ 3
David Benoit: CJ 19
Tab Benoit: *BL* 6
Big Daddy Kane: RS 68
Bigga Figgaz: RS 66
Big Logic: HSS 49; RP 19; RS 28
Big Moe: B200 29; RBA 3; RA 73; RBH 74
Big Tymers: H100 68; HA 70; HSS 71; RA 22; RBH 19; RP 25; RS 36
Bilal: HSS 68; RS 56
Clint Black: CA 54
Mary J. Blige: B200 35; RBA 14; RBC 19; DC 13; DS 19; H100 18; HA 16; RA 8; RBH 9; RS 62; T40 31
Blink-182: B200 115; MO 11
Andrea Bocelli: B200 168; CL 4; CX 3
Michael Bolton: B200 36; AC 8
Bon Jovi: PCA 35
Bond: CX 10
Bone Thugs-N-Harmony: RBC 7
Bono: *A40* 33
Chris Botti: CJ 4
Bounty Killer: A40 26; *T40* 34
Boyz II Men: HSS 38; RA 50; RBH 51
Brancaccio & Aisher: DC 10
Brandy: B200 26; RBA 11; H100 53, 82; HA 53; RA 20, 49; RBH 20, 49; RS 69
Michelle Branch: B200 41; A40 4; H100 7; HA 6; T40 3
The Braxton Brothers: CJ 20
Breaklag Point: RO 39
8 Rich: RA 67; RBH 67
Jim Brickman: NA 3, 14
Sarah Brightman: B200 146; CX 2, 5, 9; INT 10
The Bright Star Male Chorus: *GA* 30
8riaa Bromberg: JZ 23
Brooks & Duan: B200 142; CA 19; CCA 7; PCA 42; CS 26
Garth Brooks: B200 133; CA 18; CCA 22; CS 35
The Brooklyn Tabernacle Choir: *GA* 17
Andrea Brown: DC 34; DS 10
Jimmy Buffett: B200 65; IND 3; INT 15; PCA 32
Los Bukis: LA 39; RMA 20
Rafy Burgos "El Cupido": TSS 25
Busta Rhymes: B200 56; RBA 12; H100 16; HA 13; HSS 26; RA 5; RBH 4; RP 9; RS 12
Tracy Byrd: CA 46; CS 34

—C—

Cabas: LPS 29; LT 25; TSS 10
Shirley Caesar: *GA* 34
Chris Cagle: B200 184; CA 24; HS 8; CS 14, 48; H100 64; HA 61
Maria Callas: CL 7
The Calling: B200 125; A40 1, 31; AC 25; H100 15; HA 17; HSS 7; T40 10
Jaime Camil: LPS 37
Cam'ron: H100 35; HA 37; HSS 18; RA 13; RBH 13; RP 7; RS 10
Los Canelos De Durango: RMS 25
Blu Cantrell: HSS 64; RS 75
Jerry Cantrell: RO 21
Capleton: *RE* 5
Mariah Carey: HSS 38, 65
Vanessa Carlton: A40 8; AC 29; H100 6; HA 9; HSS 2; T40 5
Kurt Carr & The Kurt Carr Singers: *CC* 27; *GA* 9; HS 34
Rodney Carrington: CA 57
Jeff Carson: CS 46
Johnny Cash: CA 59; CCA 13
Butch Cassidy: RBH 76; RS 71
Cee-Lo: B200 11; RBA 2; RA 60; RBH 60; RS 53
Kasey Chambers: CA 35; HS 48
Sarah Chang: CL 9
Steven Curtis Chapman: B200 177; *CC* 18
Craig Chaquico: CJ 8
Bill Charlap: JZ 12
Chayanne: HS 37; LA 2; LPA 1; LPS 1; LT 2; TSS 5
The Chemical Brothers: EA 8; DC 46; DS 25
Cher: B200 113; *AC* 27; DC 37; DS 1; H100 99; HSS 14
Kenny Chesney: B200 1, *101*; CA 1, 10; INT 13; CS 4, 49, 60; H100 45; HA 45
Mark Chesnutt: CS 31
The Chieftains: *WM* 2
Choobakka: HS 33; IND 19; RBA 41
Charlotte Church: CX 6
Eric Clapton: *BL* 2
The Clark Family Experience: CS 55
Patsy Cline: CCA 5; PCA 33
The Clipse: RA 62; RBH 61; RP 22; RS 32
Tammy Cochran: CA 58; CS 18
Renaa Almendarez Coello: RMS 26
Kellie Coffey: CS *20*
Cold: RO 28
Phil Collins: PCA 29
John Coltrane: JZ 14
Commissioned: B200 100; *CC* 8; *GA* 3
Pedro Conga: TSS 27
Harry Connick, Jr.: JZ 5, 7
Control: LA 20; RMA 12; RMS 28
Control Machete: LA 60
Corey: RBA 72; HSS 12; RS 34
Cornershop: HS 31
The Corrs: B200 183; A40 33
Elvis Costello: B200 *20*; INT 5
Course Of Nature: B200 189; HS 12; RO 27
El Coyote Y Su Banda Tierra Santa: LT 37; RMS 10
Cranes: DS 22
Creed: B200 45; PCA 2, 18; A40 9; H100 49; HA 48; MO 36; RO 9; *T40* 27
Creedence Clearwater Revival: PCA 49
Crimewave: RP 21; RS 31
Cristian: LPS 11, 21; LT 14, 36
Sheryl Crow: B200 4; INT 1; *A40* 6; DC 9; H100 47; HA 50; T40 24
Celia Cruz: LA 75; TSA 7; LT 49; TSS 14
Cubanismo!: TSA 20

—D—

Willie D: HSS 29; RBH 98; RP 15; RS 23
De Brat: RP 18; RS 27
De Fam: HSS 16; RBH 82; RP 4; RS 6
Daft Punk: EA *20*
D'Angelo: RA 66; RBH 64; RS 49
The Charlie Daniels Band: CA 53; CCA 23
Darude: EA 23
Dashboard Confessional: B200 *130*; HS 3; IND 6; MO 22
Craig David: B200 76; RBA 70; HSS 37; RS 50; T40 35, 37
Inaya Day: DC 1
D8 Boulevard: DC 33
Default: B200 57; IND 1; *A40* 16; H100 21; HA 21; MO 12, 38; RO 5, 20; T40 21
Def Leppard: PCA 17
Del The Funky Homosapien: HSS 66; RS 65
Dennis De Menace: HSS 52; RS 42
Kevin Denney: B200 119; CA 14; HS 2; CS 16; H100 80; HSS 21
Joha Denver: CCA 20
Destiny's Child: B200 144; RBA 79
Franco De Vita: LA 48; LPA 19; LPS 13; LT 23; TSS *30*
Louie DeVito: B200 92; EA 3; IND 5
D-Gotti: RA 73; RBH 74
Diamond Rio: CA 56; CS 38
Dido: AC 10; DS 3; HSS 45
Dieselboy: EA 19; IND 49
Joe Diffie: CS 58
Celine Dion: B200 3; INT 7; PCA 4; *A40* 21; AC 1; H100 24; HA 24; LPS 28; T40 28; TSS 20
Dirty Vegas: DC 21; DS 5; H100 84; HSS 74; T40 40
Dirty Dozen Brass Band: CJ 10
Dirty South: RBA 83
Dishwalla: B200 192; IND 12
Disturbed: PCA 1
Dixie Chicks: CCA 1, 6; PCA 12, 40; H100 92
DJ Tiesto: DS 13; HSS 63
DJ Encore: EA 13
DJ Go: RS 63
DJ Quik: RA 57; RBH 59
DJ Sammy: DC 30; DS 4; HSS 60
DMX: B200 191; RBA 68; RBH 84
Do: DC 30; DS 4; HSS 60
Dolce: DC 3
Down: B200 158
Dr. Dre: RBC 11, 22
Drowning Pool: 8200 98; MO 40; RO 19
DSD: HS 47; IND 27, 40; RBA 47, 90; RA 61; RBH 66
Jermaine Dupri: RBA 99; H100 51, 98; HA 49; RA 27, 58; RBH 28, 56; RS 43
Rocio Durcal: LA 50; LPA 20
Bob Dylan: B200 195

—E—

Steve Earle: CA 32; IND 22
Earshot: MO 32; RO 15
Eastern Michigaa Gospel Choir: *GA* 29
Elephant Maa: *RE* 14
El-P: HSS 43, 55, 69; RS 44, 58, 73
Emerson Drive: CS 10; H100 52; HA 52; HSS 28
Eminem: H100 44; HA 43; RA 53; RBH 53; T40 29
Enya: B200 49; NA 1; PCA 6; AC 7, 15; HSS 33
Faith Evans: B200 138; RBA 56; H100 25; HA 25; RA 9; RBH 10, 84; RS 55, 72
Rev. Clay Evans And The AARC Mass Choir: *GA* 21; IND 50
Sara Evans: CA 31; CS 28
Evol: RP 20; RS *30*
Exhale: HSS 11; RBH 73; RS 5

—F—

Lara Fabian: LPS 36
Fabolous: B200 196; RBA 78; RBH 91
Face To Face: IND 29
Familiar 48: RO 40
Mark Farina: EA 25
Fat Joe: B200 28; RBA 16; H100 2; HA 2; HSS 54; RA 4; RBH 5; RS 37; T40 1
Alejandro Fernandez: LA 69; LPS 22; LT 34
Vicente Fernandez: HS 41; LA 4, 21; RMA 3, 13
Rachelle Ferrell: JZ 9
Victor Fields: CJ 16
Jose Manuel Figueroa: RMS 22
Five For Fighting: B200 152; A40 15, 25; AC 3
Flaw: B200 154; HS 6
Bela Fleck & The Flecktones: CJ 23
Fleetwood Mac: PCA 43
Flogging Molly: IND 37
Juan Diego Florez: CL 12
Luis Fonsi: LA 17; LPA 7; LPS 8; LT 9
Robben Ford: *BL* 3
Foxy Brown: RA 74; RBH 78
Kirk Franklin: B200 50; *CC* 2; *GA* 1; RBA 21
Freestylers: DC 16
Freeway: H100 79; RA 29; RBH 33
Frost: B200 194; IND 13; RBA 36
Fulanito: TSA 12; TSS 32
Fundisha: RA 71; RBH 70
Nelly Furtado: B200 106

—G—

Ana Gabriel: LPS 20; LT 29
Eyra Gail: DS 7
Bill & Gloria Gaither And Their Homecoming Friends: *CC* 22, 28
Garbage: EA 17
Kenny Garrett: JZ 20
David Lee Garza: LA 54
Marvin Gaye: RBC 14
G. Dep: RS 64
Gerardo: DC 50
Stan Getz: JZ 19
Ginuwine: HSS 70
Godsmack: PCA 36; MO 25; RO 4
Jeff Golub: CJ 11
Jimmy Gonzalez Y El Grupo Mazz: RMS 39
The Goo Goo Dolls: B200 23; INT 17; A40 3; H100 19; HA 20; MO 24; RO 31; T40 17
Govi: NA 4
David Gray: PCA 22
James Grear & Company: *GA* 39
Al Green: RBC 16; RA 44; RBH 44
Green Day: 8200 190
Green Eyez: HSS 19; R8H 85; RP 6; RS 8
Lee Greenwood: HSS 73
Pat Green: CA 43; CS 40
Los Grey's: LA 64
Patty Griffin: HS 15; INT 22
Andy Griggs: CS 23
Josh Groban: B200 9; INT 2; AC 18
Grupo Bryndis: LA 38; RMA 19
Guns N' Roses: PCA 37
Buddy Guy: *BL* 12
Alejandra Guzman: LPS 31
GZA/Genius: RS 54

—H—

Roland Hannemaa: NA 5, 13
George Harrison: HSS 59
Hatebreed: B200 145
Hawke: DC 39
Darren Hayes: *AC* 30; DC 18
Headstrong: RO 26
Elder Jimmy Hicks And The Voices Of Integrity: *GA* 18; IND 42
Faith Hill: CCA 9; AC 14
The Hilliard Ensemble: CL 5
Lauryn Hill: RBC 13
Warren Hill: CJ 13
The Hives: B200 193; HS 13
Steve Holy: CA 25; CS 19
Hometown News: CS 43
Hoobastank: B200 71; H100 78; MO 6, 18; RO 18, 29
Whitney Houston: HSS 47
Rebecca Lynn Howard: CS 56
Los Huracanes Del Norte: RMS 20

—I—

Ibiza: DC 31
Ice Cube: RBA 92
Enrique Iglesias: B200 22; *A40* 40; AC 2; DC 2; H100 17, 50; HA 15, 51; LPS 4; LT 3; *T40* 16; TSS 8
Ilo: H100 90
Iman: RMS 29, 37
Natalie Imbruglia: A40 39
IMx: B200 163; IND 9; RBA 40; RBH 95
incubus: B200 69; PCA 14; MO 27, 30; RO 30, 34
India.Arie: B200 58; RBA 42; H100 62; HA 66; T40 33
Indigo Girls: 8200 147
Infamous Mobb: 8200 153; HS 5; IND 8; RBA 30
Injected: HS 27; RO 37
Intocable: HS 22; LA 1, 74; RMA 1; LT 7; RMS 2, 9
Los Invasores de Nuevo Leon: LA 47
Chris Isaak: B200 171; AC 24
The Isley Brothers Featuriag Ronald Isley AKA Mr. Biggs: RBA 97
Isyss: RA 65; RBH 69

—J—

Alan Jackson: B200 21; CA 3, 51; CCA 11; CS 2; H100 28; HA 27
Rob Jackson: RBH 87
The Jackson 5: RBC 24
Michael Jackson: B200 174; RBA 69; RA 37; RBH 43, 81
Jadakiss: RA 65; RBH 69
Jagged Edge: RBA 81; DS 20; HSS 42; RBH 80, 91; RS 24, 70
Jaheim: 8200 63; RBA 15; H100 37; HA 33; RA 11; RBH 11
Bishop T.D. Jakes: *CC* 37; *GA* 14
Boney James: CJ 3; RBA 82
Brett James: CS 36
Etta James: *BL 10*
Jam & Spoon: DC 11
Jars Of Clay: 8200 149; *CC* 11
Ja Rule: B200 33; RBA 13; H100 9, 18, 34, 40; HA 7, 16, 36, 40; RA B, 14, 28, *40*; RBH 9, 14, 30, 46, 83; RS 51; *T40* 9, 25, 31
Jacky Jasper: IND 43; RBA 65
Jay-Z: B200 31, 159; RBA 7, 53; RBC 9, 17; H100 95; HSS 62; RA 39, 43, 54, 56, 69; RBH 41, 45, 54, 58, 63; RP 17; RS 26, 48
Waylon Jenaings: CA 49; CCA 16, 25
Jewel: B200 105; *A40* 10, 29; AC 28
Jose Alfredo Jimenez: LA 49, 73
Jimmy Eat World: B200 54; *A40* 14; H100 20; HA 18; MO 2; T40 19
J-Live: IND 45; RS 63, 67
Joe: B200 136; RBA 37; H100 76; HA 74; RA 24; RBH 26
Elton John: PCA 30; AC 20
Carolyn Dawn Johnson: CA 30; AC 17; CS 12; H100 71, 96; HA 69
Jack Johnson: B200 62; INT 23; A40 36; MO 31
Jonell: HSS 51; RS 47
Brent Jones + T.P. Mobb: *GA* 10; HS 35; RBA 44
Donell Jones: H100 83; RA 32; RBH 32; RS 41
Norah Jones: B200 46; CJ 1; INT 6
Sir Charles Jones: HS 36; IND 21; RBA 29
Richard Joo: CL 3
Juanes: TSS 37
The Judds: CCA 19
Jump 5: *CC* 35
Juvenile: RBC 23; HSS 67; RBH 97; RP 14; RS 21

—K—

Israel Kamakawiwo'Ole: *WM* 10
Anthony Kearns: *WM* 7
Toby Keith: B200 80; CA 6; CCA 15; CS 1; H100 26; HA 26
R. Kelly: B200 31; RBA 7; H100 95; HSS 35, 62; RA 39, 56, 69; RBH 41, 58, 63; RP 17; RS 26, 40
Tricia Lee Kelshall: DC 17
Alicia Keys: B200 39; RBA 31; AC 26; H100 61; HA 62; RA 35; RBH 36
Khia: HS 47; IND 27, 40; RBA 47, 90; RA 61; RBH 66
KHZ: DC 38
Angelique Kidjo: HS 44; INT 25; *WM* 3
Kid Rock: B200 55; PCA 8
Killa Beez: IND 18; RBA 61
Killer Mike: T40 38
B.B. King: *BL* 2
Carole King: PCA 41
Korn: MO 9; RO 6
Diana Krall: B200 93; INT 21; JZ 1; PCA 34
Alison Krauss: B200 123; CA 16; CCA 17
Lenny Kravitz: B200 178; A40 18
Chad Kroeger: MO 21; RO *10*
Kronos Quartet: CX 13
KRS-One And The Temple Of Hiphop: *GA* 40

—L—

Lady May: RBH 87
Rachael Lampa: *CC* 26; HS 24
David Lanz: NA 9
Lasgo: DC 35; DS 11
Avril Lavigne: A40 19
Donald Lawrence & The Tri-City Singers: *GA* 8; HS 25
Shannon Lawson: CS *30*
Chris LeDoux: CA 29
Murphy Lee: RBH 100
Tommy Lee: RO 7
Melina Leon: TSS 39
Gerald Levert: RA 72; RBH 77
Glenn Lewis: B200 68; RBA 19; RA 34; RBH 42
Ramsey Lewis: JZ 6
LaLey: LA 36; LPA 16; TSS 33
Liberacion: LA 72; RMS 14
Lifehouse: A40 13
Lifer's: HSS 41; RS 38

Gordon Lightfoot: B200 128
Lightforce: DC 24
Lil Bow Wow: B200 90; RBA 39; H100 81; RA 31; RBH 35
Lil' J: B200 188; HS 11; RBA 25; HSS 17; RS 16
Lil' Romeo: HSS 12; RA 63; R&H 65; RS 34
Lil Ru: HSS 44, 48; RBH 90, 93; RP 10, 11; RS 13, 18
Linkin Park: B200 18; A40 17; H100 12; HA 11; MO 15, 37; RO 12; T40 11
Little Big Town: CS 37
Little Charlie & the Nightcats: *BL* 5
Lo Fidelity Allstars: DC 44
London Symphony Orchestra: CX 1
Lonestar: B200 148; CA 20; AC 5; CS 15; H100 72; HA 71
Loon: H100 3; HA 3; HSS 25; RA 3; RBH 3; RP 8; RS 11; T40 8
Jennifer Lopez: B200 40, 124; RBA 38; DC 42; H100 9, 36; HA 7, 35; RA 28, 38; RBH 30, 39; T40 9, 26
Lostprophets: HS 28
Patty Loveless: CA 50
Ludacris: B200 16; RBA 9; H100 33, 51; HA 31, 49; HSS 50; RA 16, 27; RBH 16, 28; RP 23; RS 33; T40 39
Luna: HS 23; IND 15
Lynyrd Skynyrd: PCA 44

—M—

Yo-Yo Ma: CL 1, 6; CX 4
Mack 10: RBA 59
Madonna: PCA 24; OS 18, 24
Barry Manilow: B200 51; INT 20
Patricia Manterola: LA 55; LPS 18; LT 22; TSS 28
Victor Manuelle: LPS 40; LT 13; TSS 1
Marie Sisters: CS 51
Mario: RA 59; RBH 62
Bob Marley: PCA 20; RBC 18; *RE* 3, 15
Bob Marley And The Wailers: *RE* 1
Damian "Jr. Gong" Marley: *RE* 7
Marsha: DC 36
Andrea Martin: DC 19
Brad Martin: CS 29
Rogelio Martinez: RMS 19
Mary Mary: *CC* 32; *GA* 13
Timo Maas: EA 21; DC 5
Master P: RBA 85; RA 63; RBH 65
matchbox twenty: AC 6
Dave Matthews Band: B200 129; A40 23
Maxwell: B200 104; RBA 33; DS 14; H100 75; HA 73; RA 23; RBH 24
John Mayer: B200 37; INT 18; A40 12
Martina McBride: B200 121; CA 15; CS 13, 45; H100 60; HA 59
Paul McCartney: AC 21
Delbert McClinton: *BL* 7
Donnie McClurkin: *CC* 25; *GA* 7; RBA 73
Mindy McCready: CA 69
John McDermott: *WM* 15
Reba McEntire: CA 40
Bobby McFerrin: CJ 18
Tim McGraw: B200 95, 97; CA 8, 9; CCA 21; H100 73; HA 72
Mark McGuinn: CA 72
Brinn McKnight: H100 98; RA 58; RBH 56; RS 43
MDO: LA 26; LPA 12; LPS 3; LT 5; TSS 16
Medeski Martin And Wood: CJ 2; HS 43
Melody: LA 42; LPA 18; LPS 35; TSS 23
Men Of Standard: *GA* 31
MercyMe: B200 70; *CC* 4
Jo Dee Messina: CA 26; AC 11; CS 59
Metallica: PCA 11
Pat Metheny Group: CJ 6
Method Man: HSS 51; RS 47
Tanto Metro & Devonte: *RE* 6; H100 87; RA 51; RBH 52
MFF: DC 19
Luis Miguel: LA 24; LPA 10; LPS 14, 26; LT 28, 43; TSS 38
Christina Milian: HSS 56
Kylie Minogue: B200 48; A40 24; DS 23; H100 30; HA 34; T40 18
Mobb Deep: B200 162; RBA 51
Moby: MO 23
Monchy & Alexandra: LA 33; TSA 2; LT 21; TSS 2
Jane Monheit: JZ 15
Yolandita Monge: LPS 25; LT 42
Ricardo Montaner: LPS 30
Pablo Montero: LA 31; LPA 15; LPS 5; LT 6
Pilar Montenegro: LA 10; LPA 3; *WM* 5; LPS 2; LT 1; RMS 1; TSS 12
John Michael Montgomery: CA 68
Montgomery Gentry: CA 61
Stanton Moore: JZ 22
Morel: DC 15
Lorrie Morgan: CA 66
Alanis Morissette: B200 42; INT 12; PCA 26; A40 5; H100 63; HA 64; T40 30
Lou Mosley: HSS 15; RBH 86; RS 9
Mr. Bigg: RBC 12
Mr. Cheeks: HSS 3; RA 33; RBH 23; RP 3; RS 4
Mr. Coop: RBA 93
Mr. Lif: RS 57
Mr. Low Down: RP 20; RS 30
Ms. Jade: RBH 89; RP 24; RS 35
Nicole C. Mullen: *CC* 21; HS 18
Shirley Murdock: *GA* 33
Peter Murphy: IND 38
Mushroomhead: HS 32
Musiq: RBA 98; H100 31; HA 30; RA 6; RBH 6; RS 61
Mystikal: B200 107; RBA 26; RBH 76; RS 71

—N—

Nappy Roots: B200 24; RBA 10; H100 54; HA 54; RA 18; RBH 18
Nas: B200 44; RBA 17; RBC 8, 15; H100 36, 58; HA 35, 57; HSS 27, 42; RA 17, 38; RBH 17, 39, 80, 88; RP 13; RS 20, 24; T40 26
Natures Problem: RBA 95
Naughty By Nature: DS 8; H100 65; HSS 4; RA 48; RBH 29; RP 1; RS 1
MeShell Ndegeocello: DC 40
Frankie Negron: LT 48; TSS 6
Nelly: B200 122; RBA 66; DS 20; H100 11, 29; HA 19, 29; HSS 1; RA 30, 47; RBH 31, 34; RS 2, 70; T40 14, 23
Willie Nelson: B200 131; CA 17; CCA 10, 14; CS 22
N*E*R*D*: B200 78; RBA 43
Ann Nesby: B200 126; RBA 24; RA 44; RBH 44
New Creation Of God: *GA* 20; IND 47
Newsboys: B200 82; *CC* 6
Next: H100 37; HA 33; RA 11; R&H 11
Joe Nichols: CS 33
Nickel Creek: CCA 2; PCA 13; CS 57
Nickelback: B200 19; A40 2, 34; H100 14, 42; HA 14, 44; MO 7; RO 1, 16; T40 12
Tito Nieves: LPS 40; LT 13; TSS 1
Ninezo: RS 60
The Nitty Gritty Dirt Band: CCA 3; PCA 21
No Doubt: B200 25; A40 26, 27; DC 28; H100 22; HA 23; T40 15, 34
No Good: HSS B; RBH 57; RP 2; RS 3
Gabbie Nolen: CS 53
Non Phixion: HS 14; IND 14; RBA 88
Willie Norwood: *GA* 15
The Notorious B.I.G.: RBC 1, 4; HSS 61, 72; RS 45, 52
'N Sync: B200 139; H100 11; HA 19; HSS 1; RA 47; RBH 31; RS 2; T40 14

—O—

Ol' Dirty Bastard: B200 143; IND 7; RBA 28
Jamie O'Neal: CA 55; CS 41
The Ones: DC 7
Roy Orbison: CA 71
La Oreja De Van Gogh: LPS 27; LT 47
Los Originales De San Juan: LA 62; RMS 21
Original P: RBA 67
Oro Solido: TSS 29
Ozzy Osbourne: B200 109; PCA 5
Our Lady Peace: MO 14; RO 38
OutKast: B200 85; RBA 48; T40 38
Out Of Eden: *CC* 33
Ginny Owens: *CC* 36

—P—

Petey Pablo: B200 157; RBA 62; H100 94; RA 55; RBH 55
Joe Pace & The Colorado Mass Choir: *GA* 12; HS 50
Lindsay Pagano: HS 5 58
Brad Paisley: B200 67; CA 5; CS 11; H100 59; HA 58
Los Palominos: RMS 32
Palomo: LA 41; LT 19; RMS 4, 23
Sean Paul: H100 100; RA 68; RBH 71
Laura Pausini: LA 29; LPA 14
Luciano Pavarotti: CL 2
P. Diddy: H100 3, 16; HA 3, 13; HSS 25, 26; RA 3, 5; RBH 3, 4; RP 8, 9; RS 11, 12; T40 8
Murray Perahia: CL 8
Amanda Perez: H100 85; HSS 9; RBH 96
Itzhak Perlman: CL 10
Pesado: LA 51; LT 39; RMS 13
Pet Shop Boys: B200 73; EA 1; INT 9
Phantom Planet: HS 21
Pharoahe Monch: RA 75; RBH 79
Phillips, Craig And Dean: *CC* 40
Pink: B200 10; A40 20, 30; DS 12; H100 8; HA 8; T40 4
Pink Floyd: B200 182; PCA 15
Pinmonkey: CS 42
Alexandre Pires: LA 7; LPA 2; LPS 6, 10; LT 8, 12; TSS 40
John Pizzarelli: JZ 24
Play: HSS 30
Los Plebeyos: LA 70
P-Lo: HSS 44; RBH 93; RP 11; RS 18
Plus One: B200 150; *CC* 12
P.O.D.: B200 34; *CC* 1; H100 57; HA 60; MO 10, 20; RO 17, 25
El Poder Del Norte: LA 35; RMA 18; LT 44; RMS 15
Poison: PCA 39
Carlos Ponce: LA 23; LPA 9; LPS 24; LT 40
Christoph Poppen: CL 5
Power House: IND 34; RBA 52
PPK: DC 41; DS 16
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 34
Pretty Willie: RBA 80; HSS 40; RS 46
Project Pat: RBA 89
The Promise Ring: HS 29; IND 16
Puddle Of Mudd: B200 17; A40 7; H100 5; HA 5; MO 3, 17; RO 2, 8; T40 6
Puerto Rican Power: TSS 15, 17, 26

—Q—

Quarashi: HS 16; MO 28
Queen: PCA 50
A.B. Quintanilla Y Los Kumbia Kings: LA 15; LPA 5; RMS 24

—R—

Rabito: LPS 33; TSS 22
Bonnie Raitt: B200 27; INT 4; AC 16
Rakim: H100 23; HA 22; HSS 24; RA 10; RBH 8; RS 22
Rascal Flatts: B200 47; CA 4; CS 7; H100 48; HA 47
Los Razos de Sacramento Y Reynaldo: HS 38; LA 3, 58, 61; RMA 2; RMS 31
Redd Eyezz: HSS 67; RBH 97; RP 14; RS 21
Dianne Reeves: JZ 13
Ren: HSS 31; RBH 92; RS 17
Res: B200 137; HS 4; RBA 45; DC 4
Reveille: RO 36
Rhyme: HSS 31; RBH 92; RS 17
Los Rieleros Del Norte: LA 30; RMA 15
LeAnn Rimes: CA 27; A40 35; AC 19; DS 15; HSS 6; T40 36
The Rippingtons Featuring Russ Freeman: CJ 21
Jenni Rivera: RMS 36
Lupillo Rivera: LA 44, 45, 56, 65; LT 26; RMS 6
R.L.: B200 53; RBA 6
Woody Rock: B200 187; *CC* 19; *GA* 6; HS 10; RBA 34
Daniel Rodriguez: CX 7
Jose Luis Rodriguez: LPS 39
Kenny Rogers: CA 75; CS 50
Roy Rogers: *BL* 13
Tito Rojas: TSA 9
Joann Rosario: *GA* 25
Rick Ross: RBH 75
Mstislav Rostropovich: CL 13
Rozelly: HSS 16; RBH B2; RP 4; RS 6
Paul Rozmus: CJ 5; IND 36
Paulina Rubio: LA 22; LPA 8; H100 74; LPS 17, 38; LT 27; TSS 31
Rubyhorse: A40 32
Ruff Endz: H100 69; HA 67; RA 21; RBH 22
Rush: RO 13

—S—

Sade: B200 155; PCA 38; RBA 96; DS 9
Sanchez: *RE* 10
Christina Sanchez: HSS 31; RBH 92; RS 17
Raphael Saadiq: RA 66; RBH 64; RS 49
Arturo Sandoval: JZ 21
Gilberto Santa Rosa: TSA 11; LT 31; TSS 4
Juelz Santana: H100 35; HA 37; HSS 18; RA 13; RBH 13; RP 7; RS 10
Alejandro Sanz: LA 11; LPA 4; LPS 12; LT 20
Savage Garden: HSS 34
Scanners: DC 45
Scarface: RA 43; RBH 45; RS 48
The John Scofield Band: CJ 25
Jill Scott: RBA 86
Josey Scott: MO 21; RO 10
Peggy Scott-Adams: *BL* 1; IND 32
Earl Scruggs And Friends: CA 74
Joan Sebastian: LA 14, 28, 67; RMA 9, 14; LPS 23; LT 11; RMS 11
Jon Secada: LT 41; TSS 7
Secret Garden: NA 2
Bob Seger & The Silver Bullet Band: PCA 7
Compay Segundo: TSA 15
Selena: LA 71
Sensefield: A40 28
Sevendust: IND 25; RO 22
Shaggy: *RE* 2
Shakira: B200 12; A40 38; DC 20; H100 13; HA 12; LPS 9, 34; LT 4; T40 7
Remy Shand: B200 66; RBA 22; H100 91; RA 52; RBH 47
Sharissa: B200 135; RBA 27; H100 97; RBH 99
SheDaisy: CS 27
Blake Shelton: CA 42; CS 32
The George Shearing Quintet: JZ 24
Sherm: RS 66
The Silk Road Ensemble: CX 4
Frank Sinatra: B200 176; PCA 45
Sin Bandera: LA 25; LPA 11; LPS 7; LT 10; TSS 9
Sir Adamsmasher: DC 39
Sixwire: CS 52
Sizzla: *RE* 11
Ricky Skaggs & Friends: CA 70
Katie Skate: DS 21
Skip: RBA 75
Skubie Tha Ciko: HSS 16; RBH 82; RP 4; RS 6
Slanted Eyezz: HSS 67; RBH 97; RP 14; RS 21
Sleepy Brown: H100 33; HA 31; HSS 50; RA 16; RBH 16; RP 23; RS 33; T40 39
Slug: HSS 69; RS 73
Richard Smallwood With Vision: *GA* 36
Anthony Smith: CS 44
Esther Smith: *GA* 22
Michael W. Smith: B200 61; *CC* 3
Will Smith: HSS 36
Sneaker Pimps: EA 16; IND 46
Marco Antonio Solis: LA 14; RMA 9
Soluna: DC 29
Jimmy Sommers: CJ 14; RBA 100
Sono: DC 32
Soulive: CJ 9
South Kak: RBA 71
Britney Spears: B200 59; H100 88
The Jon Spencer Blues Explosion: IND 30
Laut Sprecher: DS 21
Staind: B200 96; H100 66; HA 63; MO 4; RO 3, 32
Brenda K. Starr: LA 43; TSA 4; LPS 40; LT 13; TSS 1
Tommy Shane Steiner: B200 151; CA 21; CS 3; H100 39; HA 38
Ray Stevens: CA 60; HSS 46
Rod Stewart: B200 160
St. Germain: CJ 22, 24
Curtis Stigers: JZ 25
Rebecca St. James: B200 170; *CC* 15
Angie Stone: B200 88; RBA 23; DC 8; DS 17; H100 86; RA 41; RBH 37
George Strait: B200 169; CA 23, 28; CS 8; H100 43; HA 41
Strik 9ine: HSS 20; RP 5; RS 7
The Strokes: B200 140; MO 39
Strung Out: B200 185; HS 9; IND 11
Michael Stuart: TSA 8; TSS 19, 21
Styles: RA 75; RBH 79
Sublime: PCA 23
Sugarcult: IND 39
Switched: RO 35
System Of A Down: B200 14; PCA 9; H100 70, 89; HA 68; MO 5; RO 11

—T—

Tall Paul: DC 27
Olga Tanon: TSA 10; TSS 18
James Taylor: PCA 19
Los Temerarios: LA 34; RMA 17
The Temptations: RBC 25
Tenacious D: B200 173
Los Terricolas: LA 27; LPA 13
John Tesh: B200 172; *CC* 16; IND 10
Thalia: LPS 19; LT 16; RMS 40; TSS 34
Thievery Corporation: JZ 17
Third Day: B200 156; *CC* 13, 39
Cyndi Thomson: CA 37; CS 39
Thursday: HS 30; INO 17
T.I.: RBA 76
Los Tigres Del Norte: LA 68; LT 45; RMS 16
Los Tigrillos: LA 46
Aaron Tippin: CS 54; HSS 39
TLC: RBC 10, 21
tobyMac: *CC* 34
Tonex: *CC* 29; *GA* 11; HS 45
Tool: MO 33; RO 23
Train: B200 134; A40 11, 22; AC 12
Trick Pony: B200 167; CA 22; CS 17
Trik Turner: B200 112; MO 19
Trina: RBH 75
Travis Tritt: B200 110; CA 12, 67; CCA 18; CS 9; H100 56; HA 56
Truth Hurts: H100 23; HA 22; HSS 24; RA 10; RBH 8; RS 22
T. Supreme: HSS 44; RBH 93; RP 11; RS 18
Los Tucanes De Tijuana: LA 19; RMA 11; LT 38; RMS 12
Shania Twain: CCA 4; PCA 27; DC 25
Tweet: B200 15; RBA 4; H100 10; HA 10; HSS 53; RA 12, 36; R&H 12, 38; RS 39; T40 20
Twiztid: INO 28
Ronan Tynan: *WM* 7
Steve Tyrell: JZ 4
Moses Tyson, Jr.: *GA* 27

—U—

U2: B200 83
UB40: *RE* 4
UGK: RBA 60
Uncle Tupelo: HS 40
Union Station: B200 123; CA 16
Unique: HSS 16; RBH B2; RP 4; RS 6
Unwritten Law: B200 75; MO 1
Polo Urias Y Su Maquina Nortena: RMS 35
Usher: B200 30; RBA 20; DS 2; H100 3, 4; HA 3, 4; HSS 22, 25; RA 2, 3; RBH 2, 3; RP 8; RS 11, 14; T40 8, 13

—V—

Ian Van Dahl: DC 22; DS 6
Luther Vandross: RBA 57; RBC 20; AC 22; RA 42; RBH 40
Vangelis: CL 14
Sergio Vargas: TSS 13
Phil Vassar: CS 6, 47; H100 46; HA 46
Stevie Ray Vaughan And Double Trouble: *BL* 8
Eddie Vedder: A40 37
Chuy Vega: LA 53
Johnny Vicious: EA 12; IND 41
Alicia Villarreal: LA 18; RMA 10; LT 30; RMS 7
Fernando Villalona: LT 41; TSS 7
David Visan: EA 18; IND 48; *WM* 6
Carlos Vives: LA 40; TSA 3; LPS 16; LT 18; TSS 24

—W—

The Wailers: PCA 20; RBC 18; *RE* 3, 15
Andre Ward: CJ 12; RBA 74
Latanza Waters: DC 23
Russell Watson: CX 8
Way Out West: DC 17
Weezer: MO 8
Paul Westerberg: B200 81; IND 4; INT 19
Peter White: CJ 17
The White Stripes: B200 79; MO 13
Wilco: B200 13; INT 3
Doug Williams: *GA* 23
Hank Williams III: CA 47
Hank Williams Jr.: CA 52; CCA 12
John Williams: CL 6
John Williams: CX 1, 12
Lee Williams And The Spiritual QC's: *GA* 37
Melvin Williams: *GA* 23
Michelle Williams: B200 94; *CC* 7; *GA* 2; RBA 32
Pharrell Williams: H100 16; HA 13; HSS 26; RA 5; RBH 4; RP 9; RS 12
Cassandra Wilson: HS 26; JZ 2
Michael Wilson: RA 73; RBH 74
Nancy Wilson: JZ 6
BeBe Winans: *CC* 38; *GA* 16
CeCe Winans: *GA* 19
The Winans: *GA* 24
Andrew W.K.: B200 120
Lee Ann Womack: CA 33; AC 9; CS 22
Won-G: RP 18; RS 27
Darryl Worley: CS 24
Chely Wright: CA 44
Finbar Wright: *WM* 7
Jaguar Wright: B200 200; RBA 46
Keke Wyatt: B200 102; RBA 35; H100 77; HA 75; RA 26; RBH 27

—X—

X-Ecutioners: B200 77; RBA 63; H100 93; MO 26

—Y—

Yanni: NA 6, 7
Yanou: DC 30; DS 4; HSS 60
Trisha Yearwood: CA 65; CS 35
Ying Yang Twins: B200 60; IND 2; RBA 8; H100 67; HA 65; RA 25; RBH 25
Pete Yorn: B200 111; HS 1
Neil Young: B200 52; INT 11

—Z—

Z-Ro: RBA 58
Charlie Zaa: LA 16; LPA 6; LPS 15; LT 17; TSS 36
Zero 7: EA 6; HS 46; IND 26
Zoegirl: *CC* 23; HS 20
Rob Zombie: B200 99; MO 35; RO 14
ZZ Top: PCA 25

—SOUNDTRACKS—

All About The Benjamins: IND 20; RBA 77; STX 18
Amelie: *WM* 9
A Beautiful Mind: CX 14
Big Bad Love: *BL* 11
Black Hawk Down: *WM* 14
Blade II: B200 84; EA 2; RBA 64; STX 5
Chelsea Walls: IND 33
Clockstoppers: STX 23
Coyote Ugly: B200 108; CA 11; STX 8
Crouching Tiger, Hidden Dragon: CX 15
Down From The Mountain: CA 41
The Fast And The Furious: STX 16
The Fast And The Furious: More Fast And Furious: B200 197; STX 12
Hardball: STX 14
I Am Sam: B200 86; INT 24; STX 6
Josie & The Pussycats: STX 24
Kingdom Come: *GA* 28
Kissing Jessica Stein: JZ 8
The Lord Of The Rings: The Fellowship Of The Ring: B200 186; STX 11
Monsoon Wedding: STX 22; *WM* 4
Moulin Rouge: B200 87; STX 7
Moulin Rouge 2: B200 199; STX 13
O Brother, Where Art Thou?: B200 8; CA 2; INT 8; STX 3
The Princess Diaries: STX 21
Queen Of The Damned: B200 127; STX 9
Resident Evil: B200 141; STX 10
Save The Last Dance: STX 25
The Scorpion King: B200 7; STX 2
Shrek: B200 72; STX 4
Spongebob Squarepants Original Theme Highlights: STX 20
Star Wars Episode II: Attack Of The Clones: B200 6; INT 14; STX 1
State Property: RBA 54; STX 17
Tae-Bo Inspirational: Walk By Faith...Not By Sight: *GA* 26
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: RBA 91
A Walk To Remember: STX 19
We Were Soldiers: CA 45

—VARIOUS ARTISTS— on The Billboard 200

Bill Gaither's Best Of Homecoming 2001: 118
The Classic Chillout Album: A Collection Of Classics For A Modern World: 179
Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Song: 74
Grammy Nominees 2002: 180
Monster Disco: 166
Now 8: 114
Now 9: 5
Passion: Our Love Is Loud: 175
Songs 4 Worship — Shout To The Lord: 116
Totally Country: 17 New Chart-Topping Hits: 89
WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs: 181
WOW Hits 2002: The Year's 30 Top Christian Artists And Hits: 198
WWF: Forceabin Entry: 43

Billboard MODERN ROCK TRACKS™

MAY 11 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	1 Week At Number 1
1	2		SEEIN' RED INTERSCOPE	Unwritten Law
2	1		THE MIDDLE DREAMWORKS	Jimmy Eat World
3	3		BLURRY FLAWLESS/DEFFEN/INTERSCOPE	Puddle Of Mudd
4	4		FOR YOU FLIP/ELEKTRA/EEG	Staind
5	5		TOXICITY AMERICAN/COLUMBIA	System Of A Down
6	7		CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
7	6		TOO BAD ROADRUNNER/IDJMG	Nickelback
8	10		DOPE NOSE DEFFEN/INTERSCOPE	Weezer
9	11		HERE TO STAY IMMORTAL/EPIC	Korn
10	9		YOUTH OF THE NATION ATLANTIC	P.O.D.
11	8		FIRST DATE MCA	Blink-182
12	12		WASTING MY TIME TVT	Default
13	15		FELL IN LOVE WITH A GIRL THIRD MAN/V2	The White Stripes
14	16		SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
15	13		IN THE END WARNER BROS.	Linkin Park
16	17		AMBER VOLCANO ◄ AIRPOWER ►	311
17	20		DRIFT & DIE FLAWLESS/DEFFEN/INTERSCOPE ◄ AIRPOWER ►	Puddle Of Mudd
18	21		RUNNING AWAY ISLAND/IDJMG ◄ AIRPOWER ►	Hoobastank
19	14		FRIENDS & FAMILY RCA	Trik Turner
20	25		BOOM ATLANTIC ◄ AIRPOWER ►	P.O.D.
21			HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
22	22		SCREAMING INFIDELITIES VAGRANT	Dashboard Confessional
23	26		WE ARE ALL MADE OF STARS V2	Moby
24	24		HERE IS GONE WARNER BROS.	The Goo Goo Dolls
25	27		I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
26	18		IT'S GOIN' DOWN LOUD/COLUMBIA	X-Ecutioners
27	35		WARNING IMMORTAL/EPIC	Incubus
28	31		STICK 'EM UP TIME BOMB/COLUMBIA	Quarashi
29	28		THE WAY YOU LIKE IT ARISTA	Adema
30	23		NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
31	29		FLAKE ENJOY/UNIVERSAL	Jack Johnson
32	32		GET AWAY WARNER BROS.	Earshot
33	33		PARABOLA TOOL DIGITAL/VOLCANO	Tool
34	34		THE REMEDY EXTASY	Abandoned Pools
35	30		NEVER GONNA STOP DEFFEN/INTERSCOPE	Rob Zombie
36			ONE LAST BREATH WIND-UP	Creed
37	38		PAPERCUT WARNER BROS.	Linkin Park
38			DENY TVT	Default
39			HARD TO EXPLAIN RCA	The Strokes
40	40		TEAR AWAY WIND-UP	Drowning Pool

Billboard MAINSTREAM ROCK TRACKS™

MAY 11 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	3 Weeks At Number 1
1	1		TOO BAD ROADRUNNER/IDJMG	Nickelback
2	2		BLURRY FLAWLESS/DEFFEN/INTERSCOPE	Puddle Of Mudd
3	3		FOR YOU FLIP/ELEKTRA/EEG	Staind
4	6		I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
5	5		WASTING MY TIME TVT	Default
6	6		HERE TO STAY IMMORTAL/EPIC	Korn
7	8		HOLD ME DOWN MCA	Tommy Lee
8	16		DRIFT & DIE FLAWLESS/DEFFEN/INTERSCOPE	Puddle Of Mudd
9	13		ONE LAST BREATH WIND-UP	Creed
10	21		HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
11	10		TOXICITY AMERICAN/COLUMBIA	System Of A Down
12	7		IN THE END WARNER BROS.	Linkin Park
13	15		ONE LITTLE VICTORY ANTHEM/ATLANTIC	Rush
14	11		NEVER GONNA STOP DEFFEN/INTERSCOPE	Rob Zombie
15	17		GET AWAY WARNER BROS.	Earshot
16	14		HOW YOU REMIND ME ROADRUNNER	Nickelback
17	9		YOUTH OF THE NATION ATLANTIC	P.O.D.
18	12		CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
19	18		TEAR AWAY WIND-UP	Drowning Pool
20	20		DENY TVT	Default
21	27		ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
22	23		LIVE AGAIN TVT	Sevendust
23	24		PARABOLA TOOL DIGITAL/VOLCANO	Tool
24	29		NO LIGHT HOLLYWOOD	3rd Strike
25	34		BOOM ATLANTIC	P.O.D.
26	22		ADRIANA RCA	Headstrong
27	25		CAUGHT IN THE SUN LAVA/ATLANTIC	Course Of Nature
28	33		GONE AWAY FLIP/DEFFEN/INTERSCOPE	Cold
29	38		RUNNING AWAY ISLAND/IDJMG	Hoobastank
30	35		WARNING IMMORTAL/EPIC	Incubus
31	31		HERE IS GONE WARNER BROS.	The Goo Goo Dolls
32			EPIPHANY FLIP/ELEKTRA/EEG	Staind
33	28		THE WAY YOU LIKE IT ARISTA	Adema
34	30		NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
35			INSIDE IMMORTAL/VIRGIN	Switched
36	32		INSIDE OUT (CAN YOU FEEL ME NOW) ELEKTRA/EEG	Reveille
37	26		FAITHLESS ISLAND/IDJMG	Injected
38			SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
39			ONE OF A KIND WIND-UP	Breaking Point
40	36		THE QUESTION REPRISE/MCA	Familiar 48

Billboard TOP 40 TRACKS™

MAY 11 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST IMPRINT/PROMOTION LABEL
			NUMBER 1 2 Wks At No. 1
1	1	12	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC
2	3	7	FOOLISH ASHANTI MURDER INC./DEF JAM/IDJMG
3	8	14	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.
4	2	7	DON'T LET ME GET ME PINK ARISTA
5	6	11	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE
6	7	7	BLURRY PUDDLE OF MUDD FLAWLESS/DEFFEN/INTERSCOPE
7	8	5	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
8	14	2	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
9	8	11	AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC
10	10	2	WHEREVER YOU WILL GO THE CALLING RCA
11	9	2	IN THE END LINKIN PARK WARNER BROS.
12	13	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG
13	19	8	U DON'T HAVE TO CALL USHER ARISTA
14	18	11	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
15	19	4	HELLA GOOD NO DOUBT INTERSCOPE
16	18	11	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
17	19	8	HERE IS GONE THE GOO GOO DOLLS WARNER BROS.
18	18	17	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL
19	22	4	THE MIDDLE JIMMY EAT WORLD DREAMWORKS
20	18	8	OOPS (OH MY) TWEET THE GOLD SWAN/ELEKTRA/EEG
21	20	8	WASTING MY TIME DEFAULT TVT
22	29	8	UH HUH B2K EPIC
23	31	3	HOT IN HERRE NELLY FO' REAL/ARAWAYSIA
24	28	2	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE
25	21	20	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG
26	34	4	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
27	23	20	MY SACRIFICE CREED WIND-UP
28	18	8	A NEW DAY HAS COME CELINE DION EPIC
29	NEW	1	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE
30	24	4	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE
31	37	4	RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA
32	36	4	MORE THAN A WOMAN AALIYAH BLACKGROUND/VIRGIN
33	33	2	VIDEO INDIA.ARIE MOTOWN/ARAWAYSIA
34	29	2	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE
35	30	2	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC
36	36	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB
37	NEW	1	WALKING AWAY CRAIG DAVID WILDSTAR/ATLANTIC
38	32	2	THE WHOLE WORLD OUTKAST FEATURING KILLER MIKE ARISTA
39	39	2	SATURDAY (OOOH! OOOOH!) LUDACRIS FEATURING SLEEPY BROWN DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
40	NEW	1	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL

Billboard ADULT CONTEMPORARY™

MAY 11 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	7 Weeks At Number 1
1	1		A NEW DAY HAS COME EPIC	Celine Dion
2	2		HERO INTERSCOPE	Enrique Iglesias
3	3		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	4		I NEED YOU COLUMBIA	Marc Anthony
5	6		I'M ALREADY THERE BNA	Lonestar
6	7		IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
7	5		ONLY TIME REPRISE	Enya
8	9		ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
9	8		I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
10	10		THANK YOU ARISTA	Dido
11	12		BRING ON THE RAIN CURB	Jo Dee Messina
12	11		DROPS OF JUPITER (TELL ME) COLUMBIA	Train
13	14		DROWNING JIVE	Backstreet Boys
14	13		THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	Faith Hill
15	16		WILD CHILD REPRISE	Enya
16	17		I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt
17	18		SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
18	20		TO WHERE YOU ARE HOW/REPRISE ◄ AIRPOWER ►	Josh Groban
19	19		CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
20	15		THIS TRAIN DON'T STOP THERE ANYMORE ROCKET/UNIVERSAL	Elton John
21	23		YOUR LOVING FLAME MPL/CAPITOL	Paul McCartney
22	27		I'D RATHER J	Luther Vandross
23	29		BEAUTIFUL AS YOU AMC	Ali-4-One
24	21		LET ME DOWN EASY REPRISE	Chris Isaak
25	26		WHEREVER YOU WILL GO RCA	The Calling
26	28		FALLIN' J	Alicia Keys
27	22		SONG FOR THE LONELY WARNER BROS.	Cher
28	24		STANDING STILL ATLANTIC	Jewel
29	30		A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
30	25		INSATIABLE COLUMBIA	Darren Hayes

Billboard ADULT TOP 40 TRACKS™

MAY 11 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	21 Weeks At Number 1
1	1		WHEREVER YOU WILL GO RCA	The Calling
2	2		HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
3	4		HERE IS GONE WARNER BROS.	The Goo Goo Dolls
4	5		ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
5	3		HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
6	6		SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
7	7		BLURRY FLAWLESS/DEFFEN/INTERSCOPE	Puddle Of Mudd
8	10		A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
9	8		MY SACRIFICE WIND-UP	Creed
10	9		STANDING STILL ATLANTIC	Jewel
11	11		DROPS OF JUPITER (TELL ME) COLUMBIA	Train
12	13		NO SUCH THING AWARE/COLUMBIA	John Mayer
13	12		HANGING BY A MOMENT DREAMWORKS	Lifehouse
14	17		THE MIDDLE DREAMWORKS	Jimmy Eat World
15	14		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
16	15		WASTING MY TIME TVT	Default
17	16		IN THE END WARNER BROS.	Linkin Park
18	18		STILLNESS OF HEART VIRGIN	Lenny Kravitz
19	24		COMPLICATED ARISTA	Avril Lavigne
20	21		GET THE PARTY STARTED ARISTA	Pink
21	19		A NEW DAY HAS COME EPIC	Celine Dion
22	22		SHE'S ON FIRE COLUMBIA	Train
23	20		EVERYDAY RCA	Dave Matthews Band
24	23		CAN'T GET YOU OUT OF MY HEAD CAPITOL	Kylie Minogue
25	25		EASY TONIGHT AWARE/COLUMBIA	Five For Fighting
26	26		HEY BABY INTERSCOPE	No Doubt Featuring Bounty Killer
27	34		HELLA GOOD INTERSCOPE	No Doubt
28	27		SAVE YOURSELF NETWORK	Sensefield
29	28		BREAK ME ATLANTIC	Jewel
30	33		DON'T LET ME GET ME ARISTA	Pink
31	36		ADRIENNE RCA	The Calling
32	32		SPARKLE ISLAND/IDJMG	Rubyhorse
33	38		WHEN THE STARS GO BLUE HOLLYWOOD/ATLANTIC	The Corrs Featuring Bono
34	37		TOO BAD ROADRUNNER/IDJMG	Nickelback
35	35		CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
36	40		FLAKE ENJOY/UNIVERSAL	Jack Johnson
37	31		YOU'VE GOT TO HIDE YOUR LOVE AWAY V2	Eddie Vedder
38	NEW		UNDERNEATH YOUR CLOTHES EPIC	Shakira
39	29		WRONG IMPRESSION RCA	Natalie Imbruglia
40	39		ESCAPE INTERSCOPE	Enrique Iglesias

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 mainstream rock stations, 82 modern rock stations, 84 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the following Billboard charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ◆ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

ADVERTISEMENT

The TouchTunes Digital Jukebox Most Played TOP 10

1.7 Million Americans Interact Weekly.
Over 2.6 Million Plays a Week and Climbing...

SONG NAME LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK					
HOW YOU REMIND ME ROADRUNNER	NICKELBACK	1	1	1	23
COWBOY ATLANTIC	KID ROCK	7	2	2	135
ONLY GOD KNOWS WHY ATLANTIC	KID ROCK	9	4	4	107
WITH ARMS WIDE OPEN WIND-UP	CREED	4	5	8	128
SMOOTH (FEAT. ROB THOMAS) ARISTA	SANTANA	9	6	6	134
HOTEL CALIFORNIA (LIVE) GEFFEN RECORDS	EAGLES	9	8	8	38
KRYPTONITE REPUBLIC UNIVERSAL	3 DOORS DOWN	2	2	2	95
YOU SHOOK ME ALL NIGHT LONG ATCO	AC/DC	9	9	9	49
MY SACRIFICE WIND-UP	CREED	9	10	10	8
SWEET HOME ALABAMA MCA	LYNYRD SKYNYRD	10	RE-ENTRY		33
POP					
GET THE PARTY STARTED ARISTA	PINK	1	1	1	17
MUSIC MAVERICK	MADONNA	2	2	3	76
BELIEVE WARNER BROS	CHER	3	3	2	185
DON'T SPEAK TRAUMA	NO DOUBT	4	4	4	107
DANCING QUEEN POLYDOR	ABBA	5	5	8	181
LANDSLIDE REPRISE	FLEETWOOD MAC	9	6	6	125
IF I HAD $1000000 REPRISE	BARENAKED LADIES	7	7	7	41
MAMBO NO 5 (A LITTLE BIT OF ...) BMG RECORDS	LOU BEGA	8	8	8	161
WILD WORLD A&M	CAT STEVENS	9	9	9	37
ONE WEEK REPRISE	BARENAKED LADIES	10	RE-ENTRY		8
R&B/RAP					
IT WASN'T ME (FEAT. RICARDO DUCENT) MCA	SHAGGY	1	1	1	47
LET'S GET IT ON MOTOWN	MARVIN GAYE	7	7	7	209
ANGEL (FEAT. RAYVON) MCA	SHAGGY	3	3	3	29
THE DOCK OF THE BAY ATLANTIC	OTIS REDDING	4	5	8	124
WHAT'S GOING ON MOTOWN	MARVIN GAYE	9	6	9	197
FAMILY AFFAIR MCA	MARY J. BLIGE	6	4	4	23
RIDE WIT ME (FEAT. CITY SPUD) UNIVERSAL RECORDS	NELLY	7	7	7	50
U GOT IT BAD ARISTA	USHER	8	8	8	4
E I. UNIVERSAL RECORDS	NELLY	9	10	9	71
(HOT SH*T) COUNTRY GRAMMAR UNIVERSAL RECORDS	NELLY	10	9	*	8
COUNTRY					
MARGARITAVILLE MCA	JIMMY BUFFETT	1	1	1	26
COPPERHEAD ROAD MCA	STEVE EARLE	7	2	2	209
LUCKENBACH, TEXAS BMG RECORDS	WAYLON JENNINGS	3	4	3	83
MY MARIA ARISTA	BROOKS & DUNN	4	5	8	209
FRIENDS IN LOW PLACES CAPITOL NASHVILLE	GARTH BROOKS	9	3	4	36
POP A TOP ARISTA	ALAN JACKSON	8	8	8	105
NEON MOON ARISTA	BROOKS & DUNN	7	7	7	171
CRAZY MCA	PATSY CLINE	8	8	8	217
AMARILLO BY MORNING MCA	GEORGE STRAIT	9	9	9	17
AMIE MERCURY	PURE PRAIRIE LEAGUE	10	RE-ENTRY		45
LATIN					
CORAZON ESPINADO (FEAT. MANA) ARISTA	SANTANA	1	1	1	102
BAILAMOS INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	163
LA BAMBA WARNER BROS	LOS LOBOS	3	3	3	185
COMO LA FLOR EMI LATIN	SELENA	4	4	4	121
BIDI BIDI BOM BOM EMI LATIN	SELENA	5	5	8	149
CLAVADO EN UN BAR WEA LATINA	MANA	9	7	8	105
ME CAI DE LA NUBE BMG RECORDS	CORNELIO REYNA	2	6	6	53
QUIZAS SI, QUIZAS NO POLYGRAM	LOS TOROS BAND	9	8	7	87
LA CUMBIA DEL GARROTE UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	8	87
UNA PAGINA MAS ARIES MUSIC	LOS CADETES DE LINARES	10	10	10	12
INDIE					
HOW YOU REMIND ME ROADRUNNER	NICKELBACK	1	1	1	22
TOO BAD ROADRUNNER	NICKELBACK	2	2	2	20
LEADER OF MEN ROADRUNNER	NICKELBACK	3	3	3	32
NEVER AGAIN ROADRUNNER	NICKELBACK	4	4	4	20
BREATHE ROADRUNNER	NICKELBACK	5	5	5	32
THE DEVIL WENT DOWN TO GEORGIA BLUE HAT	CHARLIE DANIELS BAND	6	7	6	32
FOLSOM PRISON BLUES SUN ENTERTAINMENT	JOHNNY CASH	7	6	7	115
BAD MOON RISING FANTASY	CREEDENCE CLEARWATER REVIVAL	8	8	8	53
HAVE YOU EVER SEEN THE RAIN? FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	9	58
DOWN ON THE CORNER FANTASY	CREEDENCE CLEARWATER REVIVAL	10	10	10	60

Hit Singles + Hot Artists = Paid Performances

The perfect equation to keep Artists, Labels, and Songwriters played and paid!
TouchTunes is the leading provider of music-on-demand commercial jukeboxes.

www.touchtunes.com
323-653-7660

TouchTunes MUSIC CORPORATION

MAY 11 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	**Foolish** ASHANTI (MURDER INC/DEF JAM/IDJMG)
2	2	15	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
3	6	7	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
4	3	14	**U Ooe't Heve To Call** USHER (ARIS
5	6	21	**Blerry** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
6	10	12	**All You Wanted** MICHELLE BRANCH
7	5	20	**Aie't It Fueny** JENNIFER LOPEZ FEAT. JA RULE (EPIC)
8	8	10	**Don't Let Me Get Me** P!NK (ARISTA)
9	13	8	**A Thousaed Miles** VANESSA CARLTON (A&M/INTERSCOPE)
10	7	14	**Oops (Oh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
11	9	27	**Ie The End** LINKIN PARK (WARNER BROS.)
12	18	9	**Uederneath Yoor Clothes** SHAKIRA (EPIC)
13	15	10	**Pess The Courvoisier Pert II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J/)
14	12	36	**How Yoe Remied Me** NICKELBACK
15	11	12	**Escape** ENRIQUE IGLESIAS (INTERSCOPE)
16	18	7	**Raiey Doyz** MARY J. BLIGE FEAT. JA RULE (MCA)
17	17	27	**Wherever Yoe Will Go** THE CALLING (RCA)
18	23	7	**The Middle** JIMMY EAT WORLD
19	18	14	**Girlfriend** N SYNC FEAT. NELLY (JIVE)
20	20	8	**Here Is Goee** THE GOO GOO DOLLS (WARNER BROS.)
21	21	18	**Westieg My Time** DEFAULT (TVT)
22	33	4	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
23	26	4	**Helle Good** NO DOUBT (INTERSCOPE)
24	22	13	**A New Ooy Has Come** CELINE DION (EPIC)
25	19	15	**I Love Yoe** FAITH EVANS (BAD BOY/ARISTA)
26	27	13	**My List** TORI KELLY (DREAMWORKS/NASHVILLE)
27	30	7	**Drive (For Deddy Gene)** ALAN JACKSON (ARISTA NASHVILLE)
28	29	8	**Mekin' Good Love** AVANT (MAGIC JOHNSON/MCA)
29	45	2	**Hot Ie Herre** NELLY (DEF
30	34	7	**hellcrazy** MUSIC (DEF SOUL/IDJMG)
31	25	10	**Saturday (Oooh! Ooooh!)** BACKSTREET BOYS (THE PRACTICE/JIVE/JIVE)
32	32	15	**Mere Thee A Womee** AALIYAH (BLACKGROUND)
33	31	12	**Anything** 3LW FEAT. NEXT (3LW/NE MET/WARNER BROS.)
34	24	16	**Coe't Get You Out Of My Heed** KYLIE MINOGUE (CAPITOL)
35	51	3	**I'm Gonna Be Alright** JENNIFER LOPEZ FEAT. NAS (EPIC)
36	26	25	**Always Oe Time** JA RULE FEAT. ASHANTI (MURDER INC/DEF JAM/IDJMG)
37	50	3	**Oh Boy** CAM'RON (ROC-A-BELLA/DEF JAM/IDJMG)
38	36	12	**Whet If She's An Angel** TOMMY SHANE STEINER (RCA/NASHVILLE)
39	40	6	**I Don't Have To Be Me ('Til Monday)** STEVE AZAR (MERCURY NASHVILLE)
40	49	4	**Down A** Chick** JA RULE FEAT. CHARLI BALTIMORE (MURDER INC/DEF JAM/IDJMG)
41	42	5	**Living And Liveg Well** GEORGE STRAIT (MCA NASHVILLE)
42	44	5	**Uh Heh** B2K (EPIC)
43	—	1	**Without Me** EMINEM (AFTERMATH/INTERSCOPE)
44	43	7	**Too Bad** NICKELBACK (ROADRUNNER/EEG/IDJMG)
45	35	14	**Yoeeg** KENNY CHESNEY (BNA)
46	37	12	**That's When I Love Yee** PHIL VASSAR (ARISTA NASHVILLE)
47	38	15	**I'm Movin' Oe** RASCAL FLATTS (LYRIC STREET)
48	39	29	**My Sacrifice** CREED (WIND UP)
49	52	20	**Welcome To Atlenta** EDMUND D. PUB & LUDACRIS (DEF JAM SOUTH/COLUMBIA)
50	58	5	**Soeh Up The Sen** SHERYL CROW (A&M/INTERSCOPE)
51	46	33	**Here** ENRIQUE IGLESIAS (INTERSCOPE)
52	55	6	**I Should Be Sleeping** EMERSON DRIVE (DREAMWORKS/NASHVILLE)
53	64	2	**Fell Mooe** BRAVO (ATLANTIC)
54	59	5	**Awnew** NAPPY ROOTS (ATLANTIC)
55	62	3	**Gets To Be** B2K (EPIC)
56	54	7	**Modern Oey Bonnie And Clyde** TRAVIS TRITT (WARNER BROS./EEG)
57	64	4	**One Mic** NAS (ILL WILL/COLUMBIA)
58	63	2	**I'm Goene Miss Her (The Fishin' Song)** BRAD PAISLEY (ARISTA NASHVILLE)
59	57	16	**Blessed** MARTINA MCBRIDE (RCA/NASHVILLE)
60	41	14	**Youth Of The Netioe** BOD (ATLANTIC)
61	61	14	**I Breathe Ie, I Breathe Out** CHRIS CAGLE (CAPITOL NASHVILLE)
62	60	6	**How Come Yoe Doe't Call Me** ALICIA KEYS (J/)
63	65	11	**For You** STAIND (FLIP/ELEKTRA/EEG)
64	53	15	**Hends Cleee** ALANIS MORISSETTE (MAVERICK/REPRISE)
65	73	2	**Sey I Yi Yi** YING YANG TWINS (COLLIPARK/TVT/THE PAINT ROOM)
66	69	15	**Video** INDIA.ARIE (SOUL/MOTOWN/MOTOWN)
67	—	1	**Someone To Love Yee** BLUE ENDS (EPIC)
68	74	2	**Toxicity** SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
69	—	1	**I Don't Went Yee To Go** CARYN DAWN JOHNSON (ARISTA NASHVILLE)
70	—	1	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
71	—	1	**Not A Ooy Goes By** LONESTAR (BNA)
72	67	18	**The Cowboy Ie Me** TIM MCGRAW (CURB)
73	68	9	**This Women's Work** MAXWELL (COLUMBIA)
74	—	1	**Whet H A Womee** JOE (JIVE)
75	71	13	**Nothing In This World** KEKE WYATT FEAT. AVANT (MCA)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 901 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock, and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MAY 11 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	**Girlfriend** N SYNC FEAT. NELLY (JIVE)
2	2	11	**A Thousand Miles** VANESSA CARLTON (A&M/INTERSCOPE)
3	3	18	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
4	4	9	**Feels Good (Don't Worry Bout A Thing)** NAUGHTY BY NATURE FEAT. SLAY (TVT)
5	6	11	**Move It Like This** BAHA MEN (S CLUB/CAPITOL)
6	4	88	**Cae't Fight The Mooelight** LEANN RIMES (CURB)
7	9	3	**Wherever Yoe Will Go** THE CALLING (RCA)
8	7	8	**Bellie' Boy** NO DOUBT (INTERSCOPE)
9	10	16	**Never** AMANDA PEREZ (UNIVERSAL)
10	8	20	**Uh Huh** B2K (EPIC)
11	17	5	**Still Not Over You** EXHALE (REAL DEAL/ORPHEUS)
12	11	20	**Heah Lil' Lady** CORY (FEAT. JA RULE) (MOTOWN/MOTOWN/UNIVERSAL)
13	15	15	**I Don't Weet To Miss A Thieg** AEROSMITH (COLUMBIA)
14	13	6	**Soeg For The Loeely** CHER (WARNER BROS.)
15	17	4	**Slow Oence** LOU MOSLEY (ARISTA)
16	27	2	**Bang My Hit** ROZELL PRESENTS DA FAM (IMMORTAL/EPIC)
17	18	25	**It's The Weekend** LIL J (MOTOWN/EEG)
18	24	4	**Oh Boy** CAM'RON (ROC-A-BELLA/DEF JAM/IDJMG)
19	20	5	**Meme's Baby, Poppe's Maybe** GREENLEES (FUSE/MCA)
20	18	27	**Goesie Wit Wolvez** STRUNG (FADE/CME)
21	22	15	**That's Just Jessie** KEVIN DENNEY (LYRIC STREET)
22	21	3	**U Don't Heve To Call** USHER (ARISTA)
23	15	7	**Do Ye Theeg Girl** BELLOW (WALT
24	29	3	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
25	28	7	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
26	25	11	**Pess The Courvoisier Part II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J/)
27	23	2	**One Mic** NAS (ILL WILL/COLUMBIA)
28	31	9	**I Should Be Sleeping** EMERSON DRIVE (DREAMWORKS/NASHVILLE)
29	26	10	**Dear God** AVENUED (ATLANTIC/EEG)
30	33	23	**Us Ageiest The World** P.A.Y. (COLUMBIA)
31	39	8	**Calling My Nome** BEN HARPER (VIRGIN/EMI)
32	—	1	**Modern Men's Hustle** ATMOSPHERE (RHYMESAYERS ENTERTAINMENT/FAT BEAT)
33	37	23	**Oely Time** ANITA BAKER (ELEKTRA/EEG)
34	35	22	**Truly Medly Deeply** SAVAGE GARDEN (COLUMBIA)
35	—	1	**Soldier's Heort** R. KELLY (JIVE)
36	38	15	**Gettie' Jiggy Wit It** WILL SMITH (COLUMBIA)
37	36	17	**7 Oays** CRAIG DAVID (WILDSTAR/EMI/VIRGIN)
38	46	2	**One Sweet Day** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
39	43	30	**Where The Stars And Stripes And The Eagle Fly** AARON TIPPIN (LYRIC STREET)
40	41	19	**Roll Wit Me** PRETTY RICKIE (G2/REPUBLIC/UNIVERSAL)
41	48	3	**Beet Yoer Chest!!** 3 PEAT (ALL
42	—	1	**I Got It 2** JAGGED EDGE FEAT. NAS (EJO SOLDIER/COLUMBIA)
43	32	4	**Deep Space 9mm** D.J. P. (DEEP SPACE 9)
44	45	6	**Shawty** P. (LIL' ½
45	55	7	**Thaeh You** [illegible]
46	47	13	**Oseme-Yo' Meme** RAY STEVENS (CURB)
47	54	42	**The Star Spangled Benner** WHITNEY HOUSTON (ARISTA)
48	40	6	**Will Oestroy** LIL RU (SHOW YOU LOVE THAT)
49	30	2	**Hyde He** [illegible]
50	51	11	**Saturdey (Oooh! Doooh!)** BACKSTREET BOYS (THE PRACTICE/JIVE/JIVE)
51	19	20	**Roend And Roeed** JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
52	42	22	**Buster** DEVANDA MENACE (1ST
53	52	12	**Oops (Oh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
54	44	12	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
55	—	1	**Dead Light** E.L.P. (CHOCOLATE INDUSTRIES)
56	50	33	**AM To PM** CHRISTINA MILIAN (DEF SOUL/DEF JAM/IDJMG)
57	49	9	**Foolish** ASHANTI (MURDER INC/DEF JAM/IDJMG)
58	58	23	**Everything U R** LINDSAY PAGANO (WARNER BROS.)
59	60	15	**My Sweet Lord** GEORGE HARRISON (CAPITOL)
60	67	2	**Heaveo** DJ SAMMY & YANOU FEAT. DO
61	56	26	**Big Poppa/Werming** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
62	57	18	**Take You Home With Me a.k.a. Body** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
63	—	1	**In My Memory** DJ TIESTO (NETTWERK)
64	59	27	**Hit 'Em Up Style (Oops!)** BLU CANTRELL (MEGA/J/ARISTA)
65	64	20	**Never Too Fer/Here Medley** MARIAH CAREY (VIRGIN)
66	—	1	**One Big Trip** DEL THE FUNKY HOMOSAPIEN (HOBO IMPERIUM)
67	—	9	**Put Yo Sets Up** REDD EYEZ (Z RO)
68	71	31	**Love It** RAL (MOMENTUM/INTERSCOPE)
69	—	1	**Revolutions Per Mieute Ver 2.0** SUGA FREE (P. SQUARE/TVT/MJG)
70	66	8	**Differeoces** GINUWINE (EPIC)
71	—	1	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
72	66	31	**Gee More Chaece/Stey With Me** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
73	—	23	**God Bless The USA** LEE GREENWOOD (CURB)
74	—	1	**Days Go By** DIRTY VEGAS (KLEEDEE/CAPITOL)
75	73	20	**Cee I Get That?!!?** BEAR WITNESS (CARNASM)

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1			
1	1	1	13	**FOOLISH** ● / I.GOTTI,LA.DOUGLAS,T.LORENZO,M.DEBARGE,E.JORDAN	● MURDER INC/DEF JAM 588996* 10JMG	Ashanti	1
2	2	2	17	**WHAT'S LUV?** ● / I.GOTTI,A.PARKER,J.CARTAGENA,J.LORENZO,J.ATKINS,A.PARKER,C.RIOS	● TERROR SQUAD 86239* ATLANTIC	Fat Joe Featuring Ashanti	2
				GREATEST GAINER / AIRPLAY			
3	4	6	9	**I NEED A GIRL (PART ONE)** ● / S.COMBS,M.WINANS,THE HITMEN,T.COMBS,J.KNIGHT,M.JONES,E.MATLOCK,C.HAWKINS,S.LESTER,J.THOMAS	● BAD BOY 79267* ARISTA	P. Diddy Featuring Usher & Loon	3
4	3	4	14	**U DON'T HAVE TO CALL** ● / THE NEPTUNES,P.WILLIAMS	● ARISTA 15099*	Usher	3
5	6	7	21	**BLURRY** / J.KURZWEG,W.SCANTLIN	PUDDLE OF MUDD/GEFFEN ALBUM CUT/INTERSCOPE	Puddle Of Mudd	5
6	10	10	11	**A THOUSAND MILES** ● / R.FAIR,V.CARLTON	● A&M 490676/INTERSCOPE	Vanessa Carlton	6
7	12	15	12	**ALL YOU WANTED** / J.SHANKS,M.BRANCH	MAVERICK ALBUM CUT/WARNER BROS.	Michelle Branch	7
8	9	11	10	**DON'T LET ME GET ME** ● / D.AUSTIN,P!NK,D.AUSTIN	● ARISTA 15117*	P!nk	8
9	5	3	20	**AIN'T IT FUNNY** / J.J.GOTTI,C.RODNEY,D.SHEA,J.LOPEZ,C.RODNEY,J.LORENZO,J.J.ATKINS,CADDILLAC TAH,D.HARVEY,JR.,C.MACK	EPIC ALBUM CUT	Jennifer Lopez Featuring Ja Rule	1
10	7	8	14	**OOPS (OH MY)** ● / TIMBALAND,C.KEYS,T.MOSLEY	● THE GOLD MIND/ELEKTRA 67280* EEG	Tweet	7
11	8	5	14	**GIRLFRIEND** ● / THE NEPTUNES,J.TIMBERLAKE,C.HUGO,P.WILLIAMS	● ● ● JIVE 41017*	'N Sync Featuring Nelly	5
12	11	9	23	**IN THE END** / D.GILMORE (LINKIN PARK)	WARNER BROS. ALBUM CUT	Linkin Park	2
13	17	19	9	**UNDERNEATH YOUR CLOTHES** / S.MILBARAK,R.L.MENDEZ,S.MILBARAK,R.L.MENDEZ	● EPIC ALBUM CUT	Shakira	13
14	14	14	16	**HOW YOU REMIND ME** ● / R.PARASHAR,C.KROEGER,N.KROEGER	● ROADRUNNER/INTERSCOPE	Nickelback	1
				GREATEST GAINER / SALES			
15	15	13	27	**WHEREVER YOU WILL GO** ● / M.TANNER,A.KAMIN,A.BAND	● ● ● RCA 62478	The Calling	5
16	16	16	17	**PASS THE COURVOISIER PART II** ● / THE NEPTUNES,T.SMITH,P.WILLIAMS,C.HUGO	● ● 21154*	Busta Rhymes Featuring P. Diddy & Pharrell	16
17	13	12	12	**ESCAPE** / S.MORALES,E.IGLESIAS,E.IGLESIAS,S.MORALES,K.DIOGUARDI,D.SIEGEL	INTERSCOPE ALBUM CUT	Enrique Iglesias	12
18	18	25	3	**RAINY DAYZ** / J.GOTTI,J.ATKINS,L.LORENZO	MCA ALBUM CUT	Mary J. Blige Featuring Ja Rule	18
19	19	20	8	**HERE IS GONE** / K.CAVALLO,J.LITZ,CNBC	● WARNER BROS. ALBUM CUT	The Goo Goo Dolls	19
20	23	26	9	**THE MIDDLE** / M.TROMBERG,JIMMY EAT WORLD,JIMMY EAT WORLD	DREAMWORKS ALBUM CUT	Jimmy Eat World	20
21	21	23	19	**WASTING MY TIME** / K.PARASHER,D.J.HORN,D.SMITH,DEFAULT	TVT ALBUM CUT	Default	21
22	25	40	4	**HELLA GOOD** / N.HOOPER,NO DOUBT,G.STEFANI,P.WILLIAMS,C.HUGO,T.KANAL	INTERSCOPE ALBUM CUT	No Doubt	22
22	33	53	4	**ADDICTIVE** ● / D.J.ELIK,S.GARRETT,W.GRIFFIN,D.BLAKE	● AFTERMATH 493190*/INTERSCOPE	Truth Hurts Featuring Rakim	23
24	22	24	11	**A NEW DAY HAS COME** / R.VAN'T WAL,A.FANASIER,A.NOVA,U.NOVA,S.MOCCIO	● EPIC ALBUM CUT	Celine Dion	22
25	20	17	16	**I LOVE YOU** ● / BUCKWILD,S.COMBS,M.WINANS,P.EWANS,A.BEST,M.JAMISON,J.LOPEZ,B.SPRINGSTEEN,LI.HAYES	● BAD BOY 79625*/ARISTA	Faith Evans	14
26	29	27	13	**MY LIST** / J.STRUD,T.KEITH (T.JAMES,R.BISHOP)	DREAMWORKS (NASHVILLE) ALBUM CUT	Toby Keith	26
27	28	28	8	**MAKIN' GOOD LOVE** / S.HUFF (S.HUFF,M.AVANT)	MAGIC JOHNSON ALBUM CUT/MCA	Avant	27
28	31	33	9	**DRIVE (FOR DADDY GENE)** / K.STEGALL (A.JACKSON)	● ARISTA NASHVILLE ALBUM CUT	Alan Jackson	28
29	49	—	2	**HOT IN HERRE** / THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	FO' REEL ALBUM CUT/UNIVERSAL	Nelly	29
30	24	18	16	**CAN'T GET YOU OUT OF MY HEAD** ● / C.DENNIS,R.DAVIS (C.DENNIS,R.D.DAVIS)	● ● CAPITOL 77995*	Kylie Minogue	7
31	34	43	8	**HALFCRAZY** ● / I.BANKS,C.HAGGINS (MUSIQ SOULCHILD,C.HAGGINS,I.BANKS,F.LAI)	● DEF SOUL 588999*/ID JMG	Musiq	31
32	32	34	15	**MORE THAN A WOMAN** / TIMBALAND,T.MOSLEY,S.GARRETT	● BLACKGROUND ALBUM CUT	Aaliyah	25
33	26	22	13	**SATURDAY (OOOH! OOOOH!)** ● / ORGANIZED NOIZE (C.BRIDGES,R.WADE,R.MURRAY,P.BROWN)	● DISTURBING THA PEACE/DEF JAM SOUTH 588836*/ID JMG	Ludacris Featuring Sleepy Brown	22
34	27	21	23	**ALWAYS ON TIME** ● / I.GOTTI,J.ATKINS,S.AURELIUS,J.LORENZO	● MURDER INC/DEF JAM 588786*/ID JMG	Ja Rule Featuring Ashanti	1
35	47	58	4	**OH BOY** ● / JUSTBLAZE (C.GILES,J.SMITH III,L.JAMES,N.WHITFIELD)	● ROC-A-FELLA/DEF JAM 588864*/ID JMG	Cam'ron Featuring Juelz Santana	35
36	52	69	3	**I'M GONNA BE ALRIGHT** / C.ROWE,T.HARRISON,B.TOM,J.LOPEZ,C.RODNEY,T.CLARK,C.CODE,D.LAPRAD,J.C.BLANDS,S.BARNES,A.HILL,M.THOMPSON,M.MARSHALL	EPIC ALBUM CUT	Jennifer Lopez Featuring Nas	36
37	30	29	12	**ANYTHING** / KAYGEE,J.MOORE JR.,D.GIST,J.MOORE,JR.)	DIVINE MILL ALBUM CUT/WARNER BROS.	Jaheim Featuring Next	28
38	38	39	19	**UH HUH** ● / L.STEWART,B.ICE,A.STEWART,T.NIKHE,R.LARYEA,T.HALE,M.CRAWFORD,J.HOUSTON,D.FREDERIC	● ● ● EPIC 79845	B2K	38
39	39	44	12	**WHAT IF SHE'S AN ANGEL** / J.BRITCHEY III,WAYNE	● RCA (NASHVILLE) ALBUM CUT	Tommy Shane Steiner	39
40	51	57	5	**DOWN A** CHICK** ● / I.GOTTI,J.ATKINS,S.AURELIUS,J.LORENZO,T.LANE	● MURDER INC/DEF JAM 588541*/ID JMG	Ja Rule Featuring Charli "Chuck" Baltimore	40
41	44	51	6	**I DON'T HAVE TO BE ME ('TIL MONDAY)** / R.VAN HOY,S.AZAR,J.YOUNG,R.C.BANNON	● MERCURY (NASHVILLE) ALBUM CUT	Steve Azar	41
42	43	48	7	**TOO BAD** / N.PARASHAR,NICKELBACK,C.KROEGER,NICKELBACK	ROADRUNNER ALBUM CUT/ID JMG	Nickelback	42
43	45	52	6	**LIVING AND LIVING WELL** / T.BRUNO,S.STRAHL,T.MARTIN,M.NESLER,T.SHAPIRO	● MCA NASHVILLE ALBUM CUT	George Strait	43
				HOT SHOT DEBUT			
44	NEW		1	**WITHOUT ME** / EMINEM,J.BASS (M.MATHERS,K.BELL,J.BASS,M.MCLAREN,A.DUDLEY,T.HORN)	WEB AFTERMATH ALBUM CUT/INTERSCOPE	Eminem	44
45	35	35	14	**YOUNG** / N.WILSON,B.CANNON,K.CHESNEY (C.WIDEMAN,N.SHERIDAN,S.MCEWAN)	● BNA ALBUM CUT	Kenny Chesney	35
46	40	37	12	**THAT'S WHEN I LOVE YOU** / B.GALLIMORE,P.VASSAR (P.VASSAR,J.WOOD)	ARISTA NASHVILLE ALBUM CUT	Phil Vassar	37
47	55	66	3	**SOAK UP THE SUN** / S.CRIPPS,J.TROTT,G.CROW,J.TROTT	A&M ALBUM CUT/INTERSCOPE	Sheryl Crow	47
48	42	41	15	**I'M MOVIN' ON** / M.WRIGHT,M.WILLIAMS,P.WHITE,D.V.WILLIAMS	LYRIC STREET ALBUM CUT	Rascal Flatts	41
49	37	31	21	**MY SACRIFICE** / J.BUDMANI,A.KHEYIM	[illegible]	Creed	4
50	50	49	7	**HERO** / M.TAYLOR,E.IGLESIAS,P.BARRY,M.TAYLOR	INTERSCOPE ALBUM CUT	Enrique Iglesias	3
51	53	50	20	**WELCOME TO ATLANTA** / J.DUPRI,B.M.COX,L.HOWARD,LUDACRIS,K.PARKER	DEF JAM SOUTH ALBUMS CUT/COLUMBIA	Jermaine Dupri & Ludacris	35
52	58	61	2	**I SHOULD BE SLEEPING** ● / J.KING,J.STROUD,B.DREW,S.SMITH	● ● DREAMWORKS (NASHVILLE) 490382	Emerson Drive	52
53	68	—	2	**FULL MOON** / MCITY (M.CITY)	● ATLANTIC ALBUM CUT	Brandy	53
54	60	64	3	**AWNAW** ● / J.CHAMBERS,M.CARTER (W.HUGHES,M.ADAMS,V.TIDWELL,R.ANTHONY,J.CHAMBERS)	● ATLANTIC 89222*	Neppy Roots	54
55	64	73	3	**GOTS TA BE** / THE UNDERDOGS (J.MASON,JR.,D.THOMAS,MISCHKE,S.RUSSELL)	● EPIC ALBUM CUT	B2K	55
56	58	60	5	**MODERN DAY BONNIE AND CLYDE** / B.J.WALKER,JR.,T.TRITT (W.ALGRIM,S.ITELBLANC)	COLUMBIA (NASHVILLE) ALBUM CUT	Travis Tritt	56
57	41	32	11	**YOUTH OF THE NATION** / R.BENSON,P.O.D. (SONNY,MARCOS,WAA,WAY)	● ATLANTIC ALBUM CUT	P.O.D.	28
58	63	70	4	**ONE MIC** ● / NAS,C.THUMPSON,N.JONES,C.THOMPSON	● ILL WILL 79793*/COLUMBIA	Nas	58
59	66	—	2	**I'M GONNA MISS HER (THE FISHIN' SONG)** / F.ROGERS (B.PAISLEY,F.ROGERS)	ARISTA NASHVILLE ALBUM CUT	Brad Paisley	59
60	61	54	18	**BLESSED** / M.MILBRADE,F.WORLEY,N.LINDSEY,T.VERDES,B.JAMES	● RCA (NASHVILLE) ALBUM CUT	Martina McBride	31
61	59	59	3	**HOW COME YOU DON'T CALL ME** / A.KEYS,K.BROTHERS (PRINCE)	J ALBUM CUT	Alicia Keys	59
62	65	71	3	**VIDEO** / I.ARIE,C.BROADY (INDIA.ARIE,S.SANDERS,C.BROADY,R.HARRIS)	MOTOWN ALBUM CUT/UNIVERSAL	India Arie	47
63	54	46	7	**HANDS CLEAN** / A.MORISSETTE (A.MORISSETTE)	MAVERICK ALBUM CUT/WEA/RISA	Alanis Morissette	23
64	62	55	14	**I BREATHE IN, I BREATHE OUT** / C.LAWRENCE,I.ARIE,J.ROBBINS	● CAPITOL (NASHVILLE) ALBUM CUT	Chris Cagle	35
65	71	74	2	**FEELS GOOD (DON'T WORRY BOUT A THING)** ● / ALICIA.CRISS,+BROWN,A.GORDON,T.BEAL,J.WIGGINS,R.WIGGINS,T.CHRISTIAN,G.WHEELER,J.CAMPBELL	● ● TVT 2884	Naughty By Nature Featuring 3LW	65
66	67	65	3	**FOR YOU** / J.ABRAHAM (STAIND)	PUP/ELEKTRA ALBUM CUT/EEG	Staind	65
67	74	—	2	**SAY I YI YI** / BEAT IN AZZ (D.ROC,KAINE)	COLLIPARK/IN THE PAINT ALBUM CUT/KOCH	Ying Yang Twins	67
68	81	84	3	**STILL FLY** ● / M.FRESH (R.WILLIAMS,B.THOMAS)	● CASH MONEY 850865*/UNIVERSAL	Big Tymers	68
69	NEW		1	**SOMEONE TO LOVE YOU** / C.RODNEY,T.OLIVER (C.ROONEY)	EPIC ALBUM CUT	Ruff Endz	69
70	76	—	2	**TOXICITY** / R.RUBIN,D.MALAKIAN,S.TANKIAN (S.TANKIAN,S.ODADJIAN,D.MALAKIAN)	AMERICAN ALBUM CUT/COLUMBIA	System Of A Down	70
71	NEW		1	**I DON'T WANT YOU TO GO** / P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.PEAR)	● ARISTA NASHVILLE ALBUM CUT	Carolyn Dawn Johnson	71
72	NEW		1	**NOT A DAY GOES BY** / D.HUFF (S.DIAMOND,M.DERRY)	● BNA ALBUM CUT	Lonestar	72
73	69	56	4	**THE COWBOY IN ME** / B.GALLIMORE,J.STRUD,T.MCGRAW,C.WIDEMAN,J.STEELE,A.ANDERSON	CURB ALBUM CUT	Tim McGraw	33
74	85	—	2	**DON'T SAY GOODBYE** ● / S.PERMAN,D.RUBIN,C.YRE	● UNIVERSAL 015880*	Paulina Rubio	74
75	70	67	9	**THIS WOMAN'S WORK** / MUSIZE (N.BUSH)	COLUMBIA EP & ALBUM CUT	Maxwell	52
76	NEW		1	**WHAT IF A WOMAN** / ALLSTAR JOE,D.THOMAS,C.SKINNER,A.GORDON	JIVE	Joe	76
77	73	62	3	**NOTHING IN THIS WORLD** / S.HUFF,S.HUFF,M.AVANT)	MCA ALBUM CUT	Keke Wyatt Featuring Avant	27
78	77	76	3	**CRAWLING IN THE DARK** / J.WIRT,D.ESTRIN,D.RUBIN)	ISLAND ALBUM CUT/IDJMG	Hoobastank	68
79	75	63	12	**ROC THE MIC** / JUSTBLAZE,B.GRANT,L.PRIDGEN,J.SMITH	ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/IDJMG	Beanie Sigel & Freeway	55
80	79	78	3	**THAT'S JUST JESSIE** ● / L.REYNOLDS,N.DEANNY,K.K.PHILLIPS,P.J.MATTHEWS)	● LYRIC STREET 79480	Kevin Denney	76
81	72	72	3	**TAKE YA HOME** / THE NEPTUNES,J.DUPRI,J.DUPRI,P.WILLIAMS,C.HUGO)	50 50 DEF ALBUM CUT/GUYANA	Lil Bow Wow	72
82	78	68	16	**WHAT ABOUT US?** ● / R.JERKINS,A.JERKINS,K.PRATT,L.DANIELS,F.JERKINS III,N.PAYNE,BRANDY)	● ● ATLANTIC 89212*	Brandy	7
83	83	83	3	**YOU KNOW THAT I LOVE YOU** ● / J.HAWKINS,C.ABSOLAM,R.SMITH,J.HAWKINS,C.ABSOLAM,R.SMITH)	● UNTOUCHABLES 151127/ARISTA	Donell Jones	83
84	NEW		1	**DAYS GO BY** ● / DIRTY VEGAS,J.SMITH,V.HAMI	● CREDENCE 77777*/EMPTY DJ	Dirty Vegas	84
85	84	80	4	**NEVER** ● / R.ROJAS,A.PEREZ,A.PEREZ)	● ● UNIVERSAL 015542	Amanda Perez	79
86	82	79	8	**WISH I DIDN'T MISS YOU** ● / I.MATIAS,A.MARTIN,A.STONE,S.WILZ BLATZ,A.MARTIN,I.MATIAS,L.HUFF,B.MCFADDEN,J.WHITEHEAD)	● 27149*	Angie Stone	79
87	88	88	2	**GIVE IT TO HER** ● / J.HARDING,U.HARDING,M.WALSH,W.PASSLEY)	● ● 2 HARD SHECKING VIBES 8394* VP	Tanto Metro & Devonta	87
88	86	93	2	**OVERPROTECTED** ● / M.MARTIN,RAMI,R.JENKINS,M.MARTIN,RAMI)	● JIVE 42827*	Britney Spears	86
89	91	89	3	**CHOP SUEY** / R.RUBIN,D.MALAKIAN,S.TANKIAN (S.TANKIAN,D.MALAKIAN)	AMERICAN ALBUM CUT/COLUMBIA	System Of A Down	76
90	89	81	19	**RAPTURE (TASTE5 5O SWEET)** ● / M.MOSER,J.CREAMER,S.EPHANE,N.ALI,M.MOSER)	● UNIVERSAL 015872*	iio	46
91	93	94	3	**TAKE A MESSAGE** ● / R.SHAND,R.SHAND)	● MOTOWN 016025*/UNIVERSAL	Remy Shand	91
92	95	92	17	**SOME DAYS YOU GOTTA DANCE** / P.WORLEY,B.CHANCEY,T.JOHNSON,M.MORGAN)	MONUMENT ALBUM CUT	Dixie Chicks	55
93	90	86	11	**IT'S GOIN' DOWN** ● / M.SHINODA,R.NADA,S.CAHN (M.SHINODA,J.HAHN,A.WILLIAMS,R.BAILEY,R.AGUILAR,M.JONES,A.JONES)	● ● FOUR CLUMSY 9133*	X-Ecutioners	85
94	98	—	2	**I TOLD Y'ALL** ● / TIMBALAND,M.BARRETT,T.MOSLEY)	JIVE 42005*	Petey Pablo	94
95	87	85	3	**TAKE YOU HOME WITH ME A.K.A. BODY** ● / PORK & TONE,R.KELLY,I.RAILEY,S.LARTEAR,J.BARNES,J.E.DUVIVIER	● ROC-A-FELLA/DEF JAM 588985*/IDJMG/JIVE	R. Kelly & Jay-Z	B1
96	RE-ENTRY		11	**COMPLICATED** / P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	● ARISTA NASHVILLE ALBUM CUT	Carolyn Dawn Johnson	59
97	92	82	3	**ANY OTHER NIGHT** ● / THE UNIT (D.COVERT,K.CANNON,D.JACKSON,THE UNIT)	● MOTOWN 016378*/UNIVERSAL	Sharissa	72
98	96	91	4	**TELL ME WHAT'S IT GONNA BE** ● / J.DUPRI,B.MCCOY,B.MCKNIGHT,B.MCKNIGHT,B.GARNES,G.WASHINGTON,JR.)	● MOTOWN 016080*/UNIVERSAL	Brian McKnight Featuring Jermaine Dupri	91
99	99	95	3	**SONG FOR THE LONELY** ● / M.TAYLOR,T.BARRY,S.TINSLEY,M.TAYLOR)	● ● WARNER BROS. 42422*	Cher	85
100	97	—	2	**GIVE ME THE LIGHT** ● / TRENTON.GARDY,RICO.GARDY,R.LEWIS,J.DEMMI)	● ● BLACK SMOKE 50097* VP	Sean Paul	97

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ▼ Videoclip available. ● Indicates retail single available and is reported upon Recording Industry Association Of America (RIAA) certification: ● RIAA certification for net shipment of 500,000 units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ● Retail Launch. Indicates first full week that retail release contributes to song's sheet total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. Catalog number is for ● * Indicates ● unavailable, in which case, catalog number is for ●, ●, ●, ● or ● respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

SoundScan® BDS

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Protoons, ASCAP) RBH 65

—A—

ADDICTIVE (Herbilicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry Rives, BMI/WB, ASCAP/Q Baby, ASCAP), HL/WBM, H100 23; RBH 8

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Con Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 9; RBH 30

ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 7

ALMOST THERE (Curb, ASCAP/Big Ole Hit, ASCAP/Sondaddy, BMI/VBC, ASCAP), WBM, CS 53

AL QUE ME SIGA (SGAE, ASCAP) LT 28

ALWAYS ON TIME (Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Slavery, ASCAP), WBM, H100 34; RBH 46

AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 47

ARY OTHER NIGHT (Lienad, BMI) H100 97

ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 37; RBH 11

APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 20

AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 54; RBH 18

AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 41

—B—

BALLIN' BOY (M.O.B., ASCAP/Ro Good, BMI) RBH 57

BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Rachlife, ASCAP) RBH B2

BARBED WIRE AND ROSES (Bro 'R Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI), HL, CS 42

BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Rashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 38

BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 29

BE HERE (Ugmoe, ASCAP/Universal, ASCAP/Jake B The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 64

BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 13; H100 60

BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 5

BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH B7

BOUGHETTO (Supreme Lee, ASCAP/Universal, ASCAP/Young Dudes, ASCAP/Wally's Basement, ASCAP) RBH 100

BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 43

—C—

CALLING MY NAME (Izzy Ooh, ASCAP/Between Friends, ASCAP) RBH 92

CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 38

CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 30

CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 36

CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 89

CLOSET FREAK (God Given, BMI) RBH 60

THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51

COMO DECIRTE NO (W6, ASCAP) LT 23

COMO DUELE (D'Nico Int'l, BMI) LT 43

COMO PUDISTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 24

COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, H100 96

COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP) CS 48

THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, H100 73

CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 78

—D—

DARE TO DREAM (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 59

DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP) RBH 69

DAYS GO BY (Copyright Control/Chrysalis, ASCAP) H100 84

DEAR GOO (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 98

DEJATE QUERER (Flamingo, BMI) LT 38

DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 15

DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL, H100 8

DON'T SAY GOODBYE (2001 E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP), HL, H100 74

DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 37

DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 42

DOWN A CHICK** (Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Slavery, ASCAP), HL, H100 40; RBH 14

DO YA THANG GIRL (Gank-Lo, BMI) RBH 94

DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Triangels, BMI), HL, CS 2; H100 28

—E—

ENTRA ER MI VIDA (Sony/ATV) LT 10

ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI) LT 3

ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 17

—F—

FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 65; RBH 29

FEEL THE GIRL (Virginia Beach, ASCAP/WB, ASCAP/whodahellelseitsgonB, ASCAP), WBM, RBH 89

FIRST TIME (Notting Hill, SESAC) RBH 95

FLOR SIN RETONO (Peer Int'L, BMI) LT 17

FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP), HL, H100 11; RBH 1

FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 56

FOR YOU (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 66

FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 41

FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 53; RBH 20

—G—

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 27

GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 41

GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 11; RBH 31

GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 87; RBH 52

GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 100; RBH 71

GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI) CS 55

GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 30

GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 19

THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 49

GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Rfused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP), HL/WBM, H100 55; RBH 15

GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 61

GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP) RBH 45

—H—

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), WBM, H100 31; RBH 6

HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 63

HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) RBH 68

HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 50

HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 32

HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 6

HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Rate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH B1

HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 22

HELP ME UNDERSTARD (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 25

HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 59

HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 50

HOT IR HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 29; RBH 34

HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 61; RBH 36

HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 14

HUELO A SOLEDAD (AG, ASCAP) LT 29

—I—

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 14; H100 64

I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 18

I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 5; H100 41

I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 12; H100 71

I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 40

IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 44

I GOT IT 2 (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Ill Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 80

I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 28

I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 54

I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ruyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 25; RBH 10

I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 39

I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/EMOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP), HL, H100 36; RBH 39

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 59

I MISS MY FRIERD (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 24

I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 84

I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 7; H100 48

THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 33

I REED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundsations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP), HL, H100 3; RBH 3

IR THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 12

I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 10; H100 52

I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 94; RBH 55

IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 93

—J—

JURO POR DIOS (LSM, BMI) LT 33

JUST A FRIERD 2002 (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, RBH 62

JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 17

—L—

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 31

LA REGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 49

LA PLAYA (Sony/ATV Latin, BMI) LT 47

THE LIFE (Panito's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadecaphobia, BMI/Old Nigga Spirituals, BMI/Nyelahs, ASCAP/Ryulahs, ASCAP) RBH 79

THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 57

LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, RBH 23

LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI) RBH 70

LIVE THOSE SONGS (Laci Morgan, BMI/Tanasi, BMI) CS 60

LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS B; H100 43

LLOVIERDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 36

LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/Mcjames, BMI) CS 52

LUNA RUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 18

—M—

MAKIN' GOOD LOVE (Tuff Hoff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 27; RBH 7

MAMA'S BABY, POPPA'S MAYBE (Smith Star Muzic, ASCAP/Peterson Boy's, BMI/B-Ballin, ASCAP) RBH 85

MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 11

MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 35

ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 5

MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 22

MI BOMBON (Rohm, BMI) LT 25

THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 20

MIRIVAN (Afterburner, BMI/Seedhouse, BMI) CS 43

MITAD Y MITAD (Ser-Ca, BMI) LT 39

MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 9; H100 56

MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 32; RBH 21

MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 40

MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 26

MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 1; H100 26

MY NECK, MY BACR (LICK IT) (Ty-Joyce, BMI/R B Bling, ASCAP/Meriwar, BMI) RBH 66

MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 49

—N—

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 8

NEVER (Powerhowse, BMI) H100 85; RBH 96

NEVER AGAIN (Aurelius, ASCAP/DJ Irv, BMI/Slavery, ASCAP) RBH 83

A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 24

NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 99

NO ME CONOCES AIR (Edimonsa, ASCAP) LT 19

NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 15; H100 72

NOTHING IR THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 77; RBH 27

NUESTRO AMON (Edimusa, ASCAP) LT 50

—O—

ON BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control), WBM, H100 35; RBH 13

OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 32

THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 21

ONE MIC (Zomba, ASCAP/Minth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Ill Will, ASCAP), HL/WBM, H100 58; RBH 17

OOH, AHH (Scorp, ASCAP) RBH 72

OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 10; RBH 12

OVERPROTECTED (Zomba, ASCAP), WBM, H100 88

—P—

PARA ESTAR A MANO (Safari) LT 37

PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 16; RBH 4

PEQUENA AMANTE (Edimonsa, ASCAP) LT 44

EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 7

POR ESE HOMBRE (EMI Blackwood, BMI) LT 13

POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP/Dustelli, BMI) LT 48

PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 74

PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 44

PUT YO SETS UP (Z-Bo, BMI/Happy, BMI) RBH 97

—Q—

QUE EL RITMO RO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 22

QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 46

QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 9

QUITAME ESE HOMBRE (Piloto, ASCAP/Adam Rhodes, ASCAP) LT 1

—R—

RAINY DAYZ (DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Slavery, ASCAP), HL/WBM, H100 18; RBH 9

RAPTURE (TASTES SO SWEET) (Renemade, BMI/EMI Blackwood, BMI), HL, H100 90

REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 31

ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 50

ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 79, RBH 33

—S—

SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noize, BMI), HL, H100 33; RBH 16

SAY ! YI YI (CoIiPark, BMI/Da Crippler, BMI/EWC, BMI) H100 67; RBH 25

SHAWTY (How You Love That Records, BMI) RBH 93

SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 31

SI TU NO VUELVES (Musart, ASCAP) LT 34

SI TU TE VAS (2001 E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 27

SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH B6

SOAK UP THE SUR (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 47

SOMEBODY'S GIRL (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 58

SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, H100 92

SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 69; RBH 22

SOMOS MAS AMERICANOS (TN Ediciones, BMI) LT 45

SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 54

SONG FOR THE LONELY (Metrophonic, ASCAP/Rive Droite, ASCAP) H100 99

SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 35

STILL FLY (Money Mack, BMI) H100 68; RBH 19

STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 73

STYLIN' (Not Listed) RBH 78

SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 4

SUFRIENDO A SOLAS (Not Listed) LT 26

—T—

TAKE A MESSAGE (Mortay, SOCAN) H100 91; RBH 47

TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 81; RBH 35

TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 95; RBH 63

TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 76

TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, H100 98; RBH 56

TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 34

TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 30

TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 21

TE VINE A BUSCAR (AJG, ASCAP) LT 42

THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 16; H100 80

THAT'S WHER I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 6; H100 46

THIS PRETENDER (Sony/ATV Cross Keys, ASCAP/Green Eyes, ASCAP/Onaly, ASCAP/Sony/ATV Tree, BMI), HL, CS 58

THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 75; RBH 24

A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 6

THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 40

TOLD Y'ALL (First N' Gold, BMI/Po Folk, BMI) RBH 75

TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphiste, ASCAP/Songs Of Universal, BMI), WBM, CS 23

TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 42

TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 70

TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 91

TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 16

—U—

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 4; RBH 2

UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsidetrail, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 38

URDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 13

UNTIL WE FALL BACK IR LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 46

USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 12

—V—

VIDEO (Gold B Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP), HL, H100 62

—W—

WASTIRG MY TIME (EMI April, ASCAP), HL, H100 21

WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 51; RBH 28

WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Tiarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM, H100 82, RBH 49

WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, H100 76; RBH 26

WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 3; H100 39

WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 77

WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 2; RBH 5

WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP), WBM, CS 20

**WHEREVER YOU WILL GO

Dead Live On

Continued from page 1

this nomadic audience is being serviced via multi-act events like the Bonnaroo Festival in rural Tennessee (see story, page 18), a first-time event that quickly sold out its inventory of more than 60,000 tickets without the benefit of traditional advertising.

"The jam-band scene has exploded in America, and from my perspective this is the most under-addressed genre in the world by the commercial music industry," observes John Scher, who served as the Grateful Dead's exclusive East Coast promoter until the band's touring demise. "There are festivals the mainstream press never hears about that sell 30,000 tickets consistently, and all of these bands and sociological offshoots owe a great debt to the Grateful Dead."

Today's burgeoning jam-band scene is "real interesting to see" for founding Grateful Dead member Bob Weir. "I'm honored and flattered that they say they were influenced by us," Weir says. "We just did what we thought was the right thing to do."

Cameron Sears, former Dead manager and current president/CEO of Grateful Dead Productions, adds: "We're very supportive of anything that pushes the boundaries of what the business and music is all about, and we're heartened that some of these bands have used our business model to develop their own. The highest form of flattery is when people mimic what you did, and the fact that these bands are doing this is a testament to the Grateful Dead's foresight."

The Dead in the Early '90s. Front row, from left: Jerrry Garcia and Vince Welnick. Back row, from left: Bill Kreutzmann, Bob Weir, Phil Lesh, and Mickey Hart.

HAPPY ACCIDENT

The Grateful Dead were always first and foremost a live act, thriving on the spontaneous artistic combustion that the concert format afforded. "When we started out, the idea was to play music and see where that took us, and it took us on the road," says Weir, whose post-Dead band is known as RatDog. "We started out as a dance band, and as the years went on, people started facing the stage and listening, and we became a performing act."

And, indirectly, a recording act. "Our process was to beat a song to death on the road and then record it, because by that time everybody's part had evolved to where we could really tell a story," founding member Phil Lesh explains. "That process takes too long in the studio."

Sears says, "The Grateful Dead were more interested in the moment and what they could create at any given time, as opposed to what they were able to 'fix' in a studio."

The natural by-product of such spontaneity was unpredictability, which in turn led to each show being a unique event never stale to fans. Hence, Deadheads could see show after show (after show after show) without over-exposure to songs or even arrangements within songs. "It was challenging, but it also kept things interesting," Weir says. "It kept us invested in the music, alive and kicking note to note, bar to bar."

With each show being one of a kind and often brilliant, taping became commonplace—a practice that glorified the band's product instead of devaluing it. "Allowing their shows to be taped was really the best thing they ever did, because nothing's better than a free sample," says Dennis McNally, a longtime Dead publicist/historian whose book *A Long Strange Trip—The Inside History of the Grateful Dead* is due in August. "It was a genius marketing move, but nobody realized it. We allowed it because we were bad cops. We said 'yes' because saying 'no' was too much trouble."

By the early 1980s it became evident that large numbers of fans were tracking the Grateful Dead from city to city. "It became apparent when we started seeing the same people in the front row night after night," Lesh says.

"There were always Deadheads, but it became noticeable in the early '80s that people were following tours. What

WEIR

fed that was when we opened our own ticket office—a brilliant move, mostly because it allowed for people with lives to go to shows and kept our demographic complicated," McNally explains. "The bulk of the shows we sold to a whole range of people from students to young professionals that would see three or four shows, not 20 out of 25."

The Grateful Dead were dedicated to giving fans the right convergence of venue, ticket price, convenience, and experience. "More than any other band of their time, they put fans first—not the record company, not the music business," Scher says. "They were incredibly fan-friendly on a lot of levels. They played long shows, it was a different show every night, and they were musically innovative."

Scher says the Grateful Dead paid close attention to what their fans wanted. "They were getting feedback early on, way before the Internet. They paid attention to the fans, and they paid attention to the venue. If the kids loved a certain venue, they'd say, 'Let's play there more often.' "

Eventually, the combination of nomads and fervent locals led to given sellouts. "Ultimately, promoters realized we were doing half their work for them," McNally says. "The batting average was unbelievable. This side of the Rolling Stones, nobody did the kind of business we did, week in week out—and it didn't matter if we had an album."

Businesswise, the Grateful Dead may not have been overly professional by today's standards, but they were at least consistent, as well as remarkably fair and straightforward. "They were the most honest, most loyal people in the world," Scher says. "We never had a contract; always just a handshake."

In today's environment, a band as powerful at the box office as the Dead would attract lucrative national touring offers from corporate promoters. So if the Grateful Dead were touring in 2002, would they be a Clear Channel Entertainment tour? "Probably without a doubt no," Sears says. "The band was very supportive of independent promoters, and [we] remained loyal to the people that stayed with us as we developed. Some of those are Clear Channel people now and some are still independent. But I don't think we would sell a tour to Clear Channel for a lot of money and let them take it out of the hides of fans."

Scher takes a similar view. "They were never about money. They made a lot of money, and they knew how much was there to be made, but their ticket prices were unbelievably realistic. I don't think there is any chance they would've succumbed to offers like that."

Asked if he thought the Dead would have gone out as a corporate tour, Weir says, "I rather doubt it, actually. It seems kind of antithetical to the way we did things. It may have been convenient, but it smacks a little bit of monopolistic practice. I don't think that would have sat well or even worked well for us in the end."

Lesh is even more succinct. "The Grateful Dead would have never done that."

WHERE ARE ALL THE DEADHEADS?

When the Grateful Dead's touring life came to an abrupt end with Garcia's untimely death, an audience of literally millions was left without an immediate focal point. McNally thinks a lot of them just settled down.

"Some of them had been putting off their lives and living an extended vacation, and then it was time to have the baby, buy the house," he says. "Now they just go to fewer shows, a Phil & Friends show or a RatDog show, [and] that nurtures them. The single biggest error of the media was that all of our

audience went to all of our shows and lived in parking lots. When the Grateful Dead stopped touring, I think while some of the fans gravitated to other bands, most just kicked back a little bit."

When the Dead died, the Furthur Fest (the first incarnation of which featured RatDog and Dead drummer Mickey Hart's Planet Drum), as well as tours by Phil Lesh & Friends, Bruce Hornsby, and other Dead offshoots, had immediate followings. "A lot of acts are filling that niche, not the least of which are the [Dead] guys themselves," Scher says. Likewise, a new breed of acts influenced by the Dead, at least philosophically, began to gain momentum, none more than Phish. "Clearly, the Dead were a big influence on how we approached [Phish's] career," says Phish manager John Paluska. "Probably the biggest influence of all was a real sense of their long-term vision for their career, including developing mailing lists, letting people tape the shows, and every show being completely different and spontaneous. All of these things were an inspiration to Phish, that we could approach a musical career that way. I don't think we ever set out to specifically emulate the Grateful Dead, but it got into [our] blood."

Lesh believes Dead-inspired improvisation drives the train even today. "That approach is probably the basic concept of what's informing this whole scene. It's nothing new—jazz artists have been doing that for 100 years now. But I think we did bring it to rock."

Paluska says that, once they were analyzed, many Grateful Dead business practices were quite logical. "A lot of these decisions become common sense when trying to build a grassroots following, with the live show as its centerpiece. It becomes intuitive."

Still, Paluska doesn't think Deadheads naturally gravitated to Phish post-1995. "We were already an arena-level act when the Dead stopped touring," Paluska points out. "Over time, we may have picked up some of [the Deadheads], but I think we had to win them over one fan at a time. I do think right away we got a lot of their parking-lot entrepreneurs, who were ready to take advantage of what they thought might be the next big scene."

In 2002, String Cheese Incident (SCI) is making rapid ascension in the jam-band world. Like the Dead, SCI operate completely in-house and inspire a nomadic following.

"I think the spirit of String Cheese Incident is very similar to the spirit of what the Grateful Dead were all about," SCI agent/manager Mike Luba says. "Like the Dead, we have our own newsletter, but we're basically children of the Internet. That's why it took us six years to do what the Dead did in 30 years."

Luba says today's vital jam-band scene is a direct legacy of the Dead. "The Dead broke down so many barriers for people. They were the last great American adventure, and we were able to tap into that. Touring with a rock band is the last truly free thing you can do in America."

This summer, surviving Grateful Dead members and other like-minded artists will gather Aug. 3-4 at the Alpine Valley Music Theater (near Chicago) for a brace of concerts sure to be a huge success. Among those tentatively scheduled to perform are RatDog, Phil Lesh & Friends, the TriChromes (featuring ex-Dead drummer Bill Kreutzman), Mickey Hart's Bembe Orisha, Dead lyricist Robert Hunter, and post-Dead outfit the Other Ones.

According to Sears, "One of the things the Grateful Dead did that allowed the jam scene to evolve into what it has become—which we support and are heartened by—is introduce a whole audience to a style of music that did not have to be rote and was experimental, pushed boundaries, and was not hit-driven. People responded to us, and in the case of today's bands, a lot of people are still responding."

Brit Acts Hope To Reconquer The Hot 100

Continued from page 1

DOVES

year ago, considers Parlophone and EMI's other U.K. labels not only a natural repertoire source but also a perfect ready-made resource, as he was in the process of establishing his own repertoire. "That's where the best records are for me right now," he says. "I've signed a ton of great stuff, but those records are still in the process of being made."

Further worldwide recognition for EMI came last month, when Britain's Department of Trade and Industry (DTI) awarded the company the prestigious Queen's Award for Enterprise: International Trade 2002, recognizing "sustained outstanding achievement in international trade."

Trade Partners U.K., the DTI support service for British business overseas, is becoming increasingly involved in backing emerging U.K. talent, notably via showcases at international trade events. (*Billboard* hosted an Atlantic Crossing conference/showcase in London in November 2000 as part of an ongoing study of these topics that continues with this issue's coverage.) Further, a report into the feasibility of opening a British music office in New York will shortly be launched by the British Council, with joint funding from the British Phonographic Industry. Such a one-stop help center would provide information and advice on potential U.S. licensees, distributors, publishers, agents, and so on.

Lester has reservations. "It's always down to repertoire," he says. "Government initiatives are all very well, but if you put a [British] record out in that market, and it's good, I promise it will sell. [U.S. labels] want to sell records."

JUMPING TO CONCLUSIONS?

Lester doubts that the recent adverse publicity is a reliable weather vane regarding lack of talent. "[Sony Music Entertainment senior VP of A&R] Dave Massey has been hired in a roaming role by Sony," he adds. "That's a senior executive hired to import talent. At Atlantic, co-president Craig Kallman comes to the U.K. on a monthly basis looking for repertoire, and Atlantic has a tie-up with [Lester's label] Wildstar as an early source of A&Ring. We're talking here of people at a very high level —not some scout."

Craig David's *Born to Do It*, released in the U.S. on Telstar/Atlantic, has sold 1.1 million units, according to SoundScan. With 4 million albums sold worldwide before the U.S. street date, according to Lester, David was able to focus intently on the American market, basing himself there for the majority of a nine-month period.

"I think being English may even have had a positive effect on me selling records in the U.S.," David says. "In the beginning, it was a way of identifying me—I was known as 'Craig David, that guy from the U.K.' Also, a lot of my musical influences have been American, so I feel I can identify with their musical culture."

David is currently in Ibiza, Spain, working on his sophomore album, for which an October/November release is planned. Meanwhile, the success of his current record continues apace at both U.S. retail and radio, with latest single "Walking Away" entering at No. 37 on the *Billboard* Top 40 Tracks chart this issue.

Warner Music International senior VP of marketing Jay Durgan offers another theory on the stateside tribulations of British repertoire. "U.S. companies have enough of their own songs in which they've personally invested," he says. "Why would they contemplate directing attention and shrinking resources to sister-company repertoire? I'm not proud of that statement, but I can't dismiss the thought that this type of rationale possibly exists."

Another source agrees. "One of the problems for majors is that you have to get the act on the U.S. company's list, and you do come up against the 'not invented here' syndrome."

Andy Williams, drummer with Heavenly/Capitol trio Doves—whose second album, *The Last Broadcast* (which streets in the U.S. June 4), is attracting widespread acclaim—believes things are on the up for U.K. artists in the U.S. But people should be realistic in their optimism.

"I don't think it's ever going to return to the days of Brits dominating the charts in America," Williams says. "[Doves] have never been naïve enough to think that we'll break America. We know it's really hard work, and we just consider it a bonus if our gigs are sold out or we're selling more records, but we're going to put the time into it."

FORDHAM

By her fourth record, fellow Brit Julia Fordham had moved to California to push her U.S. career. Her seventh album, *Concrete Love*, streets June 18 on Vanguard Records. "The only way for me to thrive musically is to be living in America. Unfortunately, the [current] big spinners out of the U.K. tend to be the sort of high-maintenance people," she observes. "They're going to want to stay at the Four Seasons and continue to live in the way they're accustomed to from having a tremendous burst of fame in Europe, not realizing that America is so far removed from the rest of the world—not just musically, but in every single way."

English singer/songwriter Clive Gregson (signed to Compass in the U.S., Fellside in the U.K., and based in Nashville for eight years) says he has never been aware of American doors opening for him simply because of how he speaks. "I still make the bulk of my income out of Europe and Japan. It's [almost] impossible to get a paid gig [in the U.S.], and the overheads are ridiculous. I'm still picking up sessions and production gigs, and I like to think it's because of my abilities rather than my accent."

Fordham, citing the likes of Alicia Keys and India.Arie (who joins Fordham on her "Concrete Love" single), believes America's renewed taste for singer/songwriters may bode well for many British compatriots who stress substance over style. "Had it been three years ago, when we were at the height of Britney [Spears] and the Backstreet Boys, I might say, 'Oh, my God—gifted singer/songwriter—no hope in hell.' "

Mike Fratt, executive VP of merchandising at Homer's Record Stores, a seven-store chain based in Omaha, Neb., has similar thoughts. Fratt is hopeful that the resurgence in male singer/songwriters in the U.K. will help the situation and is predicting some success for Badly Drawn Boy's *About a Boy* soundtrack (Artist-Direct), released April 23.

Telstar Music Group international CEO Graham Williams believes the pop influence is a major hindrance to British success across the Atlantic. "The reality is that the U.K. industry has artists that are putting out a new album every 12 months," he says. "You cannot do America *and* do that."

PSEUDO POP NEED NOT APPLY

Many respected players take a dim view of the "just add water" formula of instant U.K. pop stars, fostered by the immense success of such TV talent shows as *Pop Idol* and its predecessor, *Popstars*. The U.K.'s two best-selling singles of the year so far are by *Pop Idol* victor Will Young and runner-up Gareth Gates, who are both signed to S/RCA. There are not any current plans for the U.S. release of those singles.

Steve Lillywhite, recently appointed joint managing director of Mercury U.K., has more successful experience of the U.S. market than most. For 25 years, he has produced a vast array of U.K. acts, including Simple Minds, XTC, Big Country, Thompson Twins, Psychedelic Furs, Morrissey, and U2.

"I know the American market better than I know the U.K. market," Lillywhite says. "Music is an art form they invented. I always remember being [in the U.S.] when Milli Vanilli were exposed as frauds, and it made the [national evening] news. I grew up in the '60s in England, where people didn't always sing on their records, and we do have a culture of that. America takes it much more seriously, and it means they don't buy into our packaged pop. The music has to stand alone."

Another British label exec adds, "Pure British pop acts just won't make it in America. If you take Will Young into consideration, I doubt whether his career will make it anywhere near Heathrow [Airport]."

Telstar's Williams is dumbfounded that record companies in

(Continued on next page)

Continued from preceding page

the U.K. are developing artists without any consideration of America. He says, "I don't know any other industry that would favor trying to find the most difficult, small, fractured bits of the world and attack those but not bother with the U.S., a 39% market."

But EMI Recorded Music vice chairman David Munns says he doesn't care where his U.S. successes come from. "As far as EMI is concerned, we want to be involved with and associated with records that sound like hits to us. I don't care if it comes from the moon."

He adds, "I think British acts sometimes underestimate the sheer effort [it takes] to compete in the American market. To take chunks out of an artist's schedule like that can logistically be very difficult."

Commenting on the summer release of the second album by one of the company's biggest U.K. acts, Coldplay (which has scanned 1.2 million units in the U.S. of its debut set, *Parachutes*), Slater

MUNNS

reveals, "Coldplay is already locked into spending time here."

Labelmate Starsailor has enjoyed a fraction of Coldplay's success. Its *Love Is Here* debut is currently at 106,000 units, according to SoundScan, despite the band's five-month stay in America.

This does not faze Slater. "You always have to look at the base you're creating," he says. "It's how you sell that first 100,000 that's so important. If you cross formats too soon, you erode the credibility of a band like Starsailor. The way bands like R.E.M. and U2 became catalog artists was not by trying to sell 500,000 records every time."

Nic Harcourt, music director of KCRW Santa Monica, Calif., thinks that the new crop of British acts in the U.S. have a better work ethic than some predecessors. He says, "You're finding British bands that are here to work."

Harcourt adds that past experience of "difficult" artists may have put some programmers off British bands, but he believes that perception is changing. He

DeGOOYER

acknowledges, though, that hard work does not guarantee success: "Coldplay is a sign of someone who broke through in a big way—as did David Gray and Dido—but Travis didn't. When you have a band like Travis that can come and play three tours in the country within a year and sell out [Los Angeles'] Universal Amphitheater, and the record doesn't break, then somebody isn't doing something right."

SMARTER MARKETING

Airplay or not, labels seem to be working smarter when it comes to the marketing and promotion of British acts in the States. Palm Pictures GM Paul deGooyer says it has scanned 65,000 units of Zero 7's album *Simple Things* in the U.S. through a step-by-step effort that did not rely on radio at the outset.

"This is marketing driven, where radio is ultimately a leveraging element," deGooyer says. Palm streeted the album with an $11.98 list. Next came word-of-mouth from U.S. purchasers, before a tour and a video for "Destiny."

"MTV2 is absolutely core to this," he continues, adding that the label has also created a DVD, which is being used as a giveaway with the album in the act's top 15 U.S. markets.

The band's Henry Binns admits that he thought the band would never play a gig in the U.S., let alone tour there. But he is happy with the sales to date. "It's very similar to how the record has grown in the U.K.—by doing cool gigs and word-of-mouth," Binns says, adding that choosing a small label both in

SLATER

the U.K. and the U.S. has worked for Zero 7. "We're the most important thing that they have; we get all the love and attention."

Slater agrees with deGooyer on the importance of MTV2, which now beams into 40 million U.S. homes. He says, "They've been instrumental in helping identify projects as credible and viable."

For his part, MTV2 GM David Cohn admits to being perplexed at the lack of airplay British acts are getting on mainstream U.S. radio. "We don't understand why some of this stuff hasn't connected at radio in the way it has with us," Cohn says. "We've always known from MTV that it helps if there are other things [such as radio]. [Sometimes] we're not convinced, and we need to see some airplay and other things before we jump on board."

Slater cites U.K. signing Dirty Vegas as an example of how to start a marketing campaign without radio or music TV. The band's album comes out June 4 in the U.S. The single "Days Go By" is being used in a high-profile U.S. commercial for Mitsubishi Eclipse and

DIRTY VEGAS

is now receiving video and radio airplay. "We identified a record that we liked that the U.K. wasn't planning to put out until August," Slater recalls. He says Mitsubishi did not give the green light until the company knew the song's release would coincide with the commercial.

Homer's Fratt says that getting consumers' ears is vital, but a British accent alone isn't going to do that: "Quite honestly, I think the consumer's attitude toward music has very little to do with country of origin."

Fordham concludes that if labels are banking on nationality to sell repertoire, they may as well forget it. "Just look at the news programs here, when they say 'World News Tonight.' I've got my sisters' kids staying with me, and they say, 'When are they going to get into this stuff about the world?'

"And I say, 'Actually, they don't. America *is* the world to America.' And that's kind of how it is musically as well."

Additional reporting by Jill Pesselnick in Los Angeles.

Brit Acts Hungry For Hot 100 Face Harsh U.S. Radio/Retail Realities

BY GEOFF MAYFIELD

The recent U.K. void on The Billboard Hot 100 might say more about changes in the chart's methodology and the fast demise of the U.S. retail single than the relative popularity of British acts. When the Hot 100 was revamped in December 1998, the chart's radio pool was expanded beyond top 40, adult, and modern rock stations to include other rock formats, as well as R&B and country stations. Latin stations were added the following year. While that expansion has added more titles from R&B, hip-hop, and country to the chart, rock acts that do not attract attention from top 40 formats have a harder time reaching the Hot 100, because nationally, the rock formats draw smaller audiences.

In 2002, with many top 40 stations leaning toward R&B and hip-hop, an average of 47.5% of the titles on the Hot 100 in a given week come from those formats, with country accounting for another 19.25%—genres in which British acts are less inclined to connect here. Pop acts account for an average of 19.5% of the chart's weekly content, with rock representing 13.75%. Consequently, though an act like British band Radiohead is popular enough in the U.S. to have its previous two studio albums debut at Nos. 1 and 2, respectively, on The Billboard 200 *and* sell out concert venues, it has been absent from the Hot 100 since 1996.

For those popular artists with a limited radio profile, such as Radiohead, who have only been played on rock radio, singles sales no longer provide an easy alternate route to the Hot 100. Even in the rare instance when a pop or rock artist releases a commercial single, sales are much smaller than in past years.

So, although Radiohead spent eight weeks on the Hot 100 Singles Sales chart last year with "Knives Out," it only sold 3,000 units during its opening week and less than 13,000 in those eight weeks combined, failing to create enough chart points to reach the Hot 100.

Brits, though, have become increasingly visible on The Billboard 200 in recent years. In 1999, U.K. acts accounted for 3.1% of all SoundScan units sold by albums that appeared on the big chart, down from 5.5% in 1995. But the U.K.'s market share grew in the next two years. to 7.4% in 2000 and to 8.1% in 2001.

From the start of the current chart year through last week, U.K. acts accounted for 25 of the 473 albums that have appeared on The Billboard 200 and 5.1% of the units sold by that chart's titles. With Elvis Costello bowing at No. 20 and Pet Shop Boys entering at No. 73, there are nine titles by Brits on this issue's Billboard 200; three more appear on Heatseekers.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. $135

AUDARENA STADIUM GUIDE: Complete and detailed data on thousands of facilities worldwide—plus a Facility Buyer's Guide listing services and supplies. $99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to business contacts in 19 countries. $99

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independant, chainstore and online operations across the USA. $209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $125

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. $89

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 *(Shipping included)*

ORDER ONLINE: www.orderbillboard.com
or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338
By Mail: Send payment plus $7 shipping ($15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.
BDZZ3028

Weezer

Continued from page 1

"That's what call screening is for," Cuomo says afterward, sounding equal parts annoyed and amused. "It's *endless*! Delete!"

With a journalist on the phone, Cuomo knows he's being somewhat naughty—and that's probably why he's having such fun. "I give 'em shit all the time. They have no idea how to deal with me," he says of Geffen and Interscope staffers before getting serious for a moment. "I don't want to be difficult, I just have to protect my band and our creative selves. The industry is geared toward exploiting our creative resources and laying them to waste, and I have to protect them. And so I get a reputation as being difficult. But if you're willing to help us and nurture us, I'm not difficult at all."

Considering that the L.A. group has rarely stuck to beaten paths—be they musical or professional—it somehow seems strangely perfect that 31-year-old Cuomo is not only the frontman of and the main creative force behind Weezer but also now the guardian of the band and its music.

In fulfilling his desire to protect the band and its material—and to realize his vision for when and how his music should be released and promoted—Cuomo has found himself in a few uncomfortable situations since "phasing out" past manager Pat Magnarella.

Most notable is Geffen/Interscope's reaction to a mass-mailing Cuomo made in February. In a move that was as rare as it is for a band as popular and commercially successful as Weezer to be self-managed, the singer/guitarist—anxious for fans to hear the band's new material—personally sent a disc carrying eight of *Maladroit's* 13 songs to key radio and press outlets.

Included was a letter on Weezer stationary that introduced the new album and explained that the band hoped to issue *Maladroit* in late April. The letters, each signed by Cuomo and his three bandmates, even listed the singer's e-mail address in case recipients had questions.

All this was being done unbeknown to the powers that be at Geffen/Interscope, who only learned of the mailing after such stations as L.A.'s KROQ began playing "Dope Nose," the hooky first track on the sampler.

Several months earlier, Cuomo and the label had butted heads over a promotional appearance, which left the singer so upset that he didn't speak to Geffen president Jordan Schur for months—not until after "Dope Nose" hit the airwaves.

Eventually, the singer says he received a call from key label execs, one of whom said, "*Dude*, what the hell are you doing? You're killing any chance of having a hit single by just haphazardly releasing your song. Ya gotta have a strategy; ya gotta have a plan."

That conversation resulted in Cuomo, eight days after mailing the sampler, sending programmers a new letter at his label's request—but, again, he included a sampler. This one featured a new edit of "Dope Nose."

"Please ignore [the original] CD for the time being, as I wasn't supposed to have sent it yet," he wrote in the second letter. "I was overeager for you all to hear it and I jumped the gun . . . It would probably be best if you wait to play any of these songs until you have been officially serviced by the record company."

Yet by the time the second group of letters and samplers reached radio, "Dope Nose" was already a hit on some stations. Although Schur denies this, Cuomo says that his mailings forced the label into releasing *Maladroit* sooner than it had planned. "I knew they were *not* going to let us put it out when we wanted to, and I had to force the issue," he says. "They realized that the single already had so much momentum that to stop it would basically be to kill the song, kill the album, and there wouldn't be a second chance."

But even before the mailing, Cuomo was posting both old and new demos for free download on weezer.com, as well as making all the new album's tracks—but only a few in finished form—available on the site. The singer says that the mailings and downloads were meant less to create tension between he and the label than to get the music to the fans: "I'm looking for instant approval from the fans. That's why I put up our songs almost as soon as they're finished being written." During the making of *Maladroit*, he even posted demos on the site, asking fans for their feedback and adjusting some songs based on responses. "I can't wait to get the fans' reaction," he says. "I don't want to have to wait four months."

PHOTO: SEAN MURPHY

WEEZER (LEFT TO RIGHT): PAT WILSON, BRIAN BELL, RIVERS CUOMO, AND SCOTT SHRINER.

UNEXPECTEDLY POSITIVE RESULTS

By bucking the system, Weezer has ended up on better ground with Geffen/Interscope. After a few angry phone calls and no doubt many deep breaths, the mailings caused the singer and the label to sit down and hammer out an agreement that ultimately promises the band more control over how and when the group's albums are released and promoted.

Though both parties will obviously need to compromise on certain issues, Schur says he and Interscope are now letting Cuomo lead the way: "Rivers is in the best position to lead Geffen in the Weezer business. And so when it comes to communicating to radio or to anyone, I want everyone to know that we're really following Rivers' lead. I want his fans to have a direct connection to him and to his band."

However unconventional, that strategy seems to have already worked: By sending out these samplers himself, Cuomo certainly appears to have forged or re-forged a direct connection with radio and press, which certainly strengthened his relationship with his fans as a result.

Cuomo says the band would have surely left the label if it wasn't bound by its original contract, which requires the group to deliver three more records beyond *Maladroit* at "a three-quarter mechanical [royalty rate], which is criminal for a songwriter."

If he had his way, he would tour, record, and post his songs on the Web for free and continue sending albums to press and radio himself. Despite all this, though, he admits that, at the moment, he "couldn't be happier with Interscope, ironically," especially with his improved relationship with Schur.

"After we all realized there was no way to stop it, I think [the label] realized, 'OK, well, let's get behind them,' " Cuomo says. "And I think Jordan had some serious talks with Jimmy [Iovine, Interscope/Geffen/A&M chairman], and I think the way they've ended up handling everything is totally genius—by basically letting me run the ship.

"These are really crazy times, no one knows what the hell's going on in the industry or what's around the corner. So I think Weezer's like a little experiment for them. Like, 'Let's see if this guy can figure out what's going on.' I end up trusting them even more—because I know that, at the end of the day, I have the power to make the decision either way. So I'm more likely to listen to what they have to say. And they are very smart guys, and I totally respect them."

Such positive results would never have come to fruition if the band hadn't written such a strong song, notes Philadelphia Y100 PD Jim McGuinn, whose station was one of the first to play "Dope Nose."

"Fortunately, Rivers wrote a great song, and it's a good record, and there's a lot of Weezer fans—and, because of all that, I'm sure [*Maladroit*] will come out and sell a half-million copies in the first week," says McGuinn, who adds that it's that sort of fan base and retail presence—Weezer's three sets have sold a combined 4.5 million copies in the U.S., according to SoundScan—that enabled Cuomo to get away with such a stunt.

Since parting ways with Magnarella, the band has, as Cuomo puts it, "cut out the business and promotional side of being a musician and focused more on just playing. What we've found is, if left to our own devices, we kind of stop doing a lot of things that bands are *supposed* to do [these days]. So things have gotten much simpler."

Guitarist Brian Bell says, "Nothing has really changed as far as the amount of work that's been coming in. We may even be getting more, just because of how much we've been in the public eye in the past year. But one thing that has changed within the band is that because we feel more mature and more responsible of what the future holds for us, it's kind of reassuring. Who would have better interest in us than Rivers? No one."

WELCOMING WEEZER BACK

Roughly two years ago, management and label concerns were in the very back of the band members' minds.

Weezer, at that point, had been dormant for years. The band had virtually disappeared after its sophomore effort, 1996's *Pinkerton*, was greeted with a chilly response, thus devastating Cuomo, who had poured himself into the album's dark and passionate songs.

When the band re-emerged in 2000, it was "prepared to start from scratch," Bell says. Cuomo remembers being moved nearly to tears after arriving at the stage for the group's first show in years—at the Fresno, Calif., stop on the 2000 Vans Warped tour—at the very moment Weezer was being announced as a surprise guest. He recalls, "There was just a second of hesitation in which our hearts stopped, and then we heard the crowd just go crazy, and it was the greatest feeling."

Such was the beginning of a striking comeback, which has seen the band sell out arenas with regularity and its 2001 set—a second eponymous effort known by fans and the band as *The Green Album*—sell more than 1.3 million copies in the U.S. alone.

Booked by Don Muller at Creative Artists Agency in Beverly Hills, Calif., Weezer is currently on a schedule that sees it switching from the road to the studio and vice versa every three weeks—which helps keep things fresh while affording opportunities to try out songs-in-progress on live audiences. As a result of this cycle, the band has already begun recording the follow-up to *Maladroit*, which Cuomo says is slated to hit stores in February 2003.

Partially as a result of his decision to self-manage Weezer, Cuomo says he's fallen deep into the songwriting zone, doubting himself less and trusting the muse more often. As a result, he's no longer afraid to wear his love for '80s metal on his sleeve. Bell says, "Rivers has just unleashed the shredding beast in himself."

"It's been there all along, and I've had to consciously repress it on our first three records," Cuomo says with a laugh. "I had to force myself not to bust out with Scorpions riffs. And, at this point in my life, I really don't want to force anything anymore. I just wanna let it all hang out. So, on [*Maladroit*], it all just came pouring out."

After the disappointment of the self-produced *Pinkerton*—which has nonetheless become a cult favorite, selling more than 620,000 copies in the U.S.—Cuomo says he crafted *The Green Album* (which, like the band's '94 debut, was helmed by Ric Ocasek) with an attention to song structure and mechanics.

But as the band continued to peel away its musical inhibitions during the past year, the self-produced *Maladroit* became far less of a laboriously created album than its predecessors.

RETURN TO THE GARAGE

With music flowing through Cuomo and company, it seems as though the switch to self-management has proved priceless.

"It's like we don't think of ourselves as tools for marketing a record anymore," Cuomo says. "It's more like how things were when I was 13 or 14, just playing Kiss songs in the garage. It's just flowing naturally, and we're accepting whatever comes; and then it's the record company's problem to figure out how to sell it, because they're the ones who make the money off it anyway."

As it continues to peel away inhibitions, the band is getting closer to cutting a classic album, Bell says. "It's coming up. It might be the one we're working on."

Simultaneously, Cuomo says the band is "evolving toward a style that encompasses everything I love, which includes pop and metal, alternative, rap, goth, emo [laughs]. We're gonna have the mother of all styles."

American Urban Radio, Billboard Link For R&B/Hip-Hop Confab

Billboard and American Urban Radio Networks (AURN) are teaming up for the 2002 Billboard-AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The event will take place Aug. 7-9 at the Eden Roc Resort in Miami Beach.

AURN will partner with *Billboard* as a principal sponsor of the event and will provide national coverage of the conference and the awards show to its more than 400 radio-station affiliates in the top U.S. markets. Broadcast coverage will include on-site artist interviews, daily event recaps, and awards show highlights. AURN, the only African-American-owned radio network, is celebrating 30 years of broadcasting excellence in news, music, sports, information, and entertainment.

"We are delighted to partner with *Billboard* in this most prestigious event that will honor the best and hottest artists in urban music today," says AURN president E.J. "Jay" Williams.

Now in its third year, the conference focuses on issues and opportunities in urban music and brings together many of the biggest names in R&B and hip-hop for three days of networking and fun. Panels will examine critical issues relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also include networking receptions, an exhibit hall, nightly artist showcases, and a star-studded awards show gala on Aug. 9.

For more information on the Billboard/AURN R&B/Hip-Hop Conference & Awards visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9
Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9
Billboard Dance Music Summit
Marriott Marquis • New York • Sept. 10-12
Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

JERRY DOUGLAS

COMING THIS WEEK: Country music session player extraordinaire **Jerry Douglas** moves his own music to the front burner with ***Lookout for Hope***, due this week from Sugar Hill. The dobro virtuoso offers up a host of instrumentals, plus guest vocals from **James Taylor** and **Maura O'Connell**. The review of the album will appear exclusively on Billboard.com.

Also this week, read the second of four installments in Billboard.com's series of excerpts from *Miles Beyond: The Electric Explorations of Miles Davis 1967-1991*, the new book by Paul Tingen.

Plus, Billboard.com will feature exclusive reviews of Georgia rock outfit **Elf Power's** ***Creatures*** (spinART) and a two-CD rarities compilation, titled ***Field and Streams***, from noted independent label Kill Rock Stars.

News contact: Jonathon Cohen • jocohen@billboard.com

home front

Billboard Music Group events & happenings

Billboard's Johny Wallace Retires

WALLACE

Johny Wallace, production manager for *Billboard*, has retired after almost 30 years as an integral figure at the magazine. As production manager, he would create the weekly "dummy," establishing the "news hole" and positioning each advertisement.

Wallace began his career in 1951 with Haire Publishing. When that firm was acquired in 1969 by what was then the Billboard Publishing Co., Wallace made the move to the new parent as production manager of the trade publication *Gifts+Tableware Reporter*.

He switched to *Billboard* several years later as assistant production manager and, by the early 1980s, had risen to production manager. Throughout his tenure, Wallace played a key role in helping the magazine adapt to often-jarring changes in the production process. In 1989, he was the recipient of the company's president's award, recognizing his lengthy and valuable service to the magazine.

"Johny was always the first one in the office in the morning and one of the last to leave at night," says Marie Gombert, *Billboard*'s director of production and manufacturing. "He had o passion for his job and especially for *Billboard*."

Wallace lives in Staten Island, N.Y., with his wife, Liz, daughter, Annie, and son, Douglas.

visit www.billboard.com

■ VNU BUSINESS PUBLICATIONS USA: • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Executive Vice Presidents: **Mark Dacey** (Marketing, Media & Retail), **Richard O'Connor** (Travel, Performance, Real Estate/Design and Food Service); Senior Vice President: **Toni Nevitt** (Marketing Information);Vice Presidents: **Joellen Semmer** (Business Management), **Joanne Wheatley** (Circulation)
■ VNU BUSINESS MEDIA • President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Vice President/Business Development: **John van der Valk**, Vice President/Human Resources: **Sharon Sheer**; Chief Financial Officer: **Joe Furey**; President– VNU Expositions: **Greg Farrar**; President – VNU eMedia: **Jeremy Grayzel**
©Copyright 2002 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording , or otherwise, without the prior written permission of the publisher.
BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. $299 00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: bbd@mail.kable.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 114 Issue 19. Printed in the U.S.A.

All In The Family

An audience of more than 1,000 gathered to honor renowned oncology surgeon Armando Giuliano as he received the John Wayne Cancer Institute's Special Service "Duke" Award during the Odyssey Ball at the Beverly Hilton in Los Angeles. The event netted more than $1 million from ticket sales, silent auctions, and entertainment from Frankie Avalon—pictured, right, with John Wayne Cancer Institute chairman Michael Wayne, who is Avalon's brother-in-law. Avalon also starred with John Wayne in *The Alamo*.

Sam Keeps On Cooke-ing

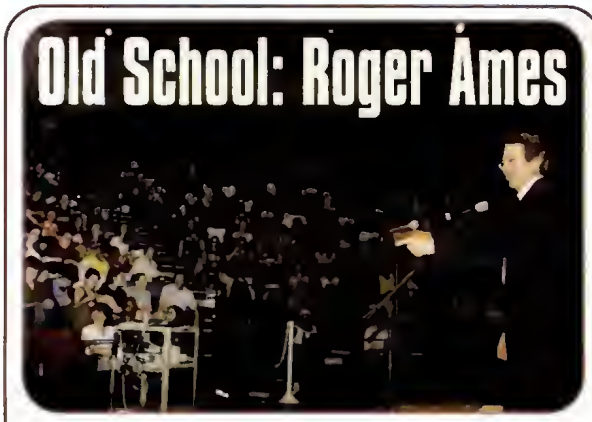
In recognition of Sam Cooke's pioneering musical contributions, the Los Angeles City Council recently issued a proclamation on behalf of the late singer/songwriter, whose *Keep Movin' On* compilation was released earlier this year through ABKCO Music and Records. Representing the Cooke family during the presentation was Lou Adler, who co-wrote the Cooke hit "Wonderful World" with Cooke and Herb Alpert. Pictured during the City Hall ceremony are, from left, proclamation sponsor and council member Tom Labonge, Adler, ABKCO representative Bob Merlis, and council member Nick Pacheco.

PHOTO: CHUCK PULIN

A Day For Dusty

Joe's Pub in New York recently hosted Dusty Springfield Day, a tribute to the late "Queen of Blue-Eyed Soul" and a benefit for the singer's charity of choice, the Royal Marsden Hospital in England, where she was treated during her fight with breast cancer. A collection of Manhattan downtown divas performed, including singer/songwriter Jill Sobule, Tony nominee Terri White, film legend Karen Black, and, pictured here, blues/rocker extraordinaire Lina Koutrakos.

Old School: Roger Ames



As one of his artists waits in the wings, Warner Music Group (WMG) chairman/CEO Roger Ames stands in the back of the room and takes a call on a cell phone. The seats fill, the noise level rises, and he strains slightly to listen, covering his open ear with his hand.

Another night at the Mercury Lounge? Try Fiorello H. LaGuardia High School of Music & Art and Performing Arts. The 2,300-student school behind Lincoln Center on New York's Upper West Side played host April 19 to 143/Reprise/Warner Bros. Records artist Josh Groban. His three-song set in the school's packed auditorium capped a full day for Ames, who left behind his office at 75 Rockefeller Plaza to serve a few hours as LaGuardia's CEO.

Ames is one of more than 1,000 volunteers for Principal for a Day, a program sponsored by PENCIL—Public Education Needs Civic Involvement In Learning—and the New York City Board of Education. It fosters ties between schools and community by inviting New Yorkers of all kinds inside schools for a day. Ames (whose LaGuardia co-principals were actress Ellen Barkin and writer Erica Jong) visited classes, talked to students, and met department heads.

The music industry's ties to the event run deep. John Sykes' 1996 stint as a Principal for a Day inspired him to start VH1 Save the Music, a nonprofit foundation for public-school music eduation. Arista Records president/CEO Antonio "L.A." Reid is a PENCIL board member. Ricky Martin, Eve, and Suzanne Vega took part this year.

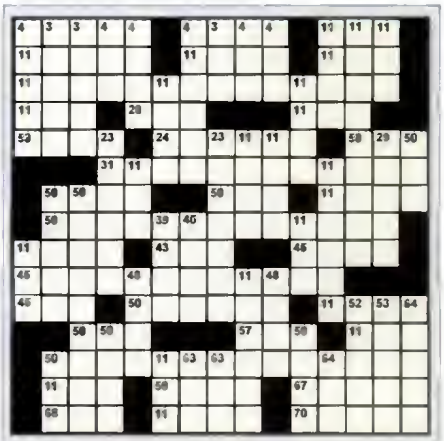
Addressing the students assembled in the auditorium, Ames drew cheers during recollections of how he was once kicked out of school. He encouraged them to appreciate LaGuardia's musical resources, but he fell short of offering concrete career advice. "One of the students asked me today whether they should study business to work in the music business or whether they should study music. I said I really don't know. The music business is really composed of amateurs pretending to be professionals, and there's very little you can do to study how to run a record company."

143/Reprise/WB artist Josh Groban and Roger Ames.

Then there was a video of WMG artists and their music (Missy Elliott, Craig David, and Linkin Park were hits; Enya was not). WMG also tested some new music on students' ears. After Groban played, Ames announced that WMG would host two students as interns this summer and donate $50,000 to the school's orchestra. "This is just an extraordinary place, and that's a vote of confidence," said New York schools chancellor Harold Levy, who was present.

By then, it was time for everyone to resume their normal jobs. Declaring the day a success, LaGuardia principal Paul Saronson thanked Ames, turned to the students, and said: "And you can now go to your 10th period!"

MATTHEW BENZ



'ISN'T IT IRONIC?' by Matt Gaffney

Across

1 Cassette player button
6 Loeb or Stansfield
10 Subject of many John Lennon songs
13 Not an all-new episode
14 Phil of '60s-'70s folk
15 Gang of Four's "___ Send in the Army"
16 Hit tune ironically not penned by Barry Manilow
19 Tommy Mottola at Sony Music, e.g.
20 Airline for ABBA, maybe
21 "___ little dance . ." (K.C. & the Sunshine Band line)
22 Sheryl Crow's "___ Wanna Do"
24 Won easily
26 ___ Team ("Whoomp! There It Is" group)
31 '90s alt-rockers, ironically a trio
34 Jerry Lee Lewis's "___ Be Me"
36 Bollywood actress Aishwarya ___
37 No. 3 hit for the B-52's
38 '80s popsters, ironically unrelated
42 Big name in theaters
43 Get an ___ (pass easily, as a class)
44 ___ Coast (rap style)
45 Where America's drummer Dewey Bunnell is from, ironically
49 "Just a ___!"
50 Alfalfa or Buckwheat
51 Hoover and others
55 "Bali ___" ("South Pacific" song)
57 Sport-___ (popular vehicle)
59 Mauna ___, Hawaii
60 1970s supergroup, ironically unrelated
65 Cash in Kyoto
66 Their one hit was "Heart and Soul"
67 Home to trio whose only clean-shaven bandmember is, ironically, Frank Beard
68 Ending for Siam
69 Ani DiFranco's "She ___"
70 "Love is ___-Splendored Thing" (No. 1 hit of 1955)

Down

1 Badu's first name, at birth
2 She hit No. 6 with "Hands"
3 Flynn of swash-buckling
4 Who, Latin
5 Blows up, casually
6 Roy Ayers album "___ Love"
7 Marlene Dietrich's "___ Bin Die Fesche Lola"
8 No. 1 tune of 1990 "___ Ain't Worth It"
9 Stubborn beast
10 Last Commodores hit sung by Lionel Richie
11 Denials
12 Has too much
17 Pay one's dues
18 "Against All ___" (Phil Collins No. 1 hit)
23 "Can ___ little smoke on you?" (Dylan line)
25 Totally mindless
26 What Stan makes, in "50 Ways to Leave Your Lover"
27 Work at "Billboard," maybe
29 Pirate's word
30 Turquoise, e.g.
32 Shady character?
33 Biz Markie's "Just a ___"
34 "___ out the buckets from a red Corvette" (Tom Waits lyric)
35 Group that hit No. 12 in 1961 with "Baby Blue"
39 Sunblock additive
40 Paul McCartney and Elton John
41 1914-1918 event
42 Some T-shirt sizes: abbr.
46 Chicago newspaper, casually
47 Irving Berlin or Bono, astrologically
48 Kind of voice
52 Billy Joel tune "Downeaster ___"
53 Erin of "Happy Days"
54 Like the Spice Girls
56 Top-notch
58 James who did "Tell Mama"
60 Make a shirt green, maybe
61 "___ So Easy" (Linda Ronstadt hit)
62 They worry about air quality
63 ___ City Rollers
64 Skirt part

The solution to this week's puzzle can be found on page 46.

RIM SHOTS by Mark Parisi

Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purase through retail parts the Good Guys or uit City. Listen.com nature the products site. *Brian Garrity, N.Y.*

DEVELOPMENTS

Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altschul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Bulletin, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compro[mise] ... always my intention to go forward with the [bill]."

Melinda Newm

Trans W[arner]

U[niversal] Sh[ifts]

U[niversal] G[roup] Kevin [Weaver] named [president] created [a] executiv[e] and sale[s] Strategic [Marketing] (WSM), eff[ective] Monday. Ge[ffen] relocate fro[m] to Los Angel[es] report to Scot[t] Pascucci, pres[ident] WSM, the catal[og] sion of Warner M[usic] Group.

Melinda Newm

Tonos Names C[EO]

Tonos Entertainmen[t] the online musician network founded by Carole Bayer Sager, David Foster, as [co-chairmen] Kenneth [Gorman]

First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.

4 WEEK FREE TRIAL OFFER!

For your four-week FREE trial, call: 646-654-5865 or email: mhazzard@billboard.com www.billboardbulletin.com

MOBY 18

THE FOLLOW-UP TO THE MULTI-PLATINUM **PLAY** FROM ONE OF THE DECADE'S MOST CRITICALLY ACCLAIMED ARTISTS

"OFFICIAL NEW MUSIC OF THE MILLENIUM" **SPIN**
"...ANOTHER COUP..." **ROLLING STONE**

SATURDAY NIGHT LIVE MAY 18TH
LETTERMAN JUNE 19TH
LENO JULY 8TH

COVERS AND FEATURES INCLUDE: N.Y. TIMES MAGAZINE, SPIN, AOL, ROLLING STONE, ENTERTAINMENT WEEKLY, USA TODAY, L.A. TIMES, NEWSWEEK, PEOPLE TEEN PEOPLE, US WEEKLY, WIRED

CATCH **SEÑOR MOBY'S HOUSE OF MUSIC** FRIDAY NIGHTS ON MTV AND MTV2

SEE MOBY LIVE THIS SUMMER ON area²

"WE ARE ALL MADE OF STARS" THE HIT SINGLE AND VIDEO

MTV | MTV 2 | BZ BUZZWORTHY | TRL | 1 | mm USA

WWW.MOBY.COM
WWW.V2MUSIC.COM
MANAGEMENT: MCT

IN STORES MAY 14TH